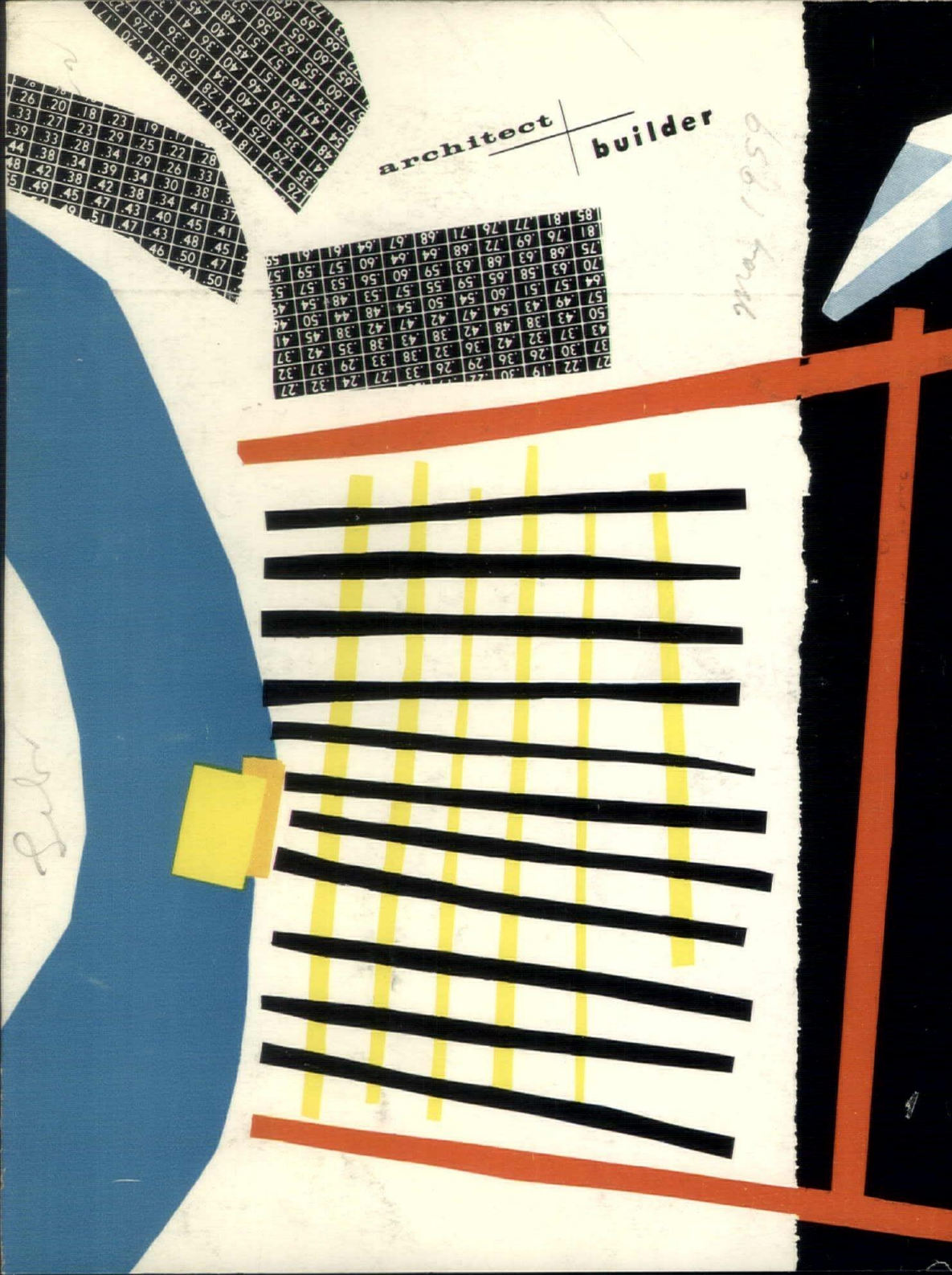
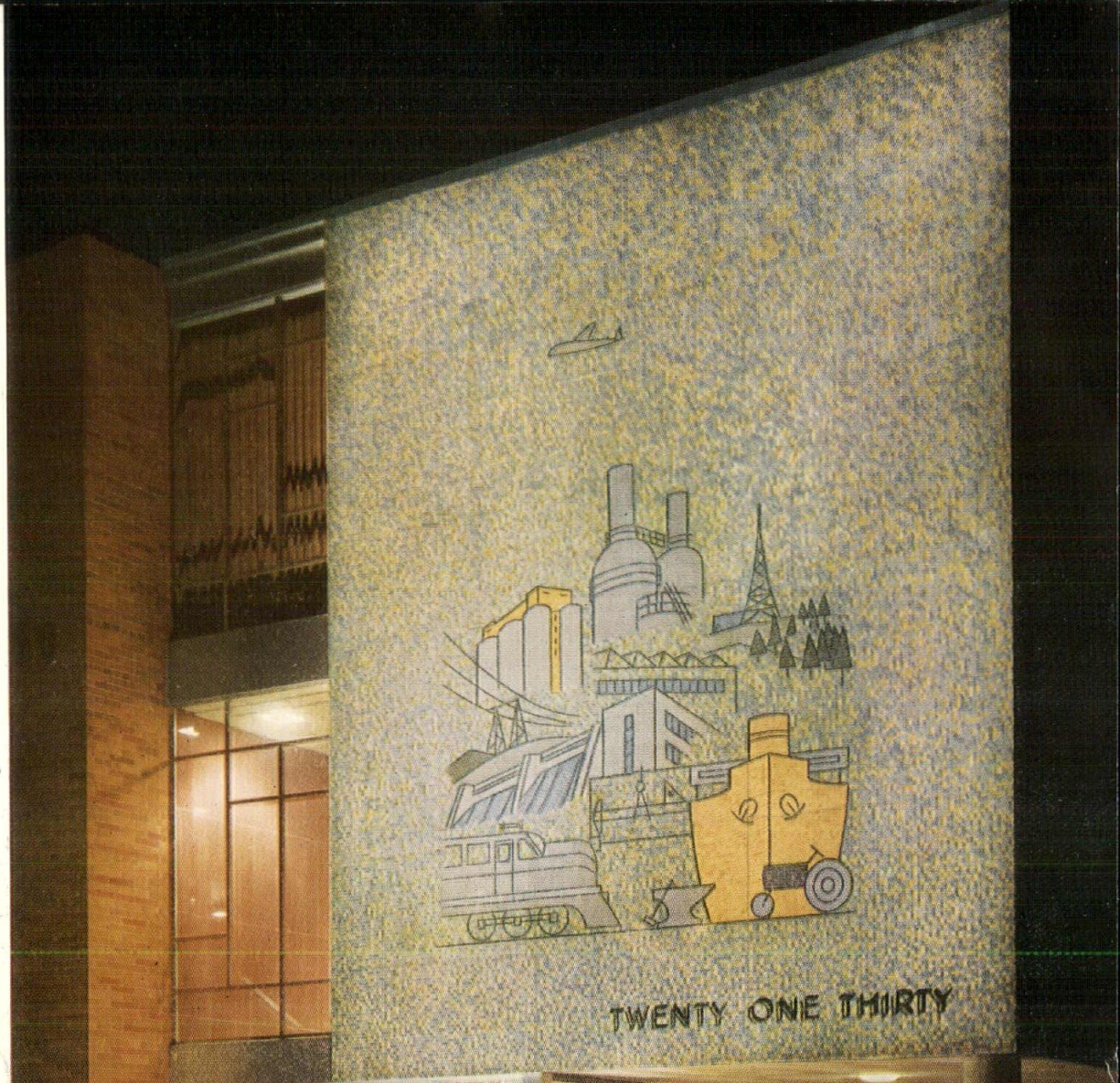
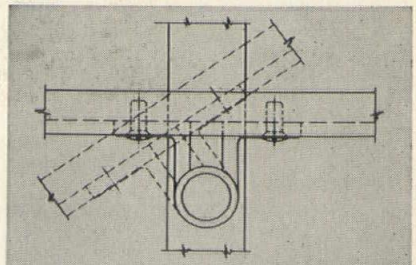

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See Sweet's Architectural File—Sections 7a, 13e, 16a, 16d, 21.

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architect builder

THE OFFICIAL JOURNAL
GULF STATES REGION
AMERICAN INSTITUTE OF ARCHITECTS

MAY, 1959 | VOL. 3, NO. 11

Design 19

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New Orleans 35

Convention Notes 40

TVA—South Largest 52

Our cover for this issue is another milestone in the life of this publication. This is our first four-color cover. Designed by New Orleans architect James Lamantia it gives the reader an impression of the Convention City and a touch of locale of the Vieux Carré and the large Crescent of the River near the top. The theme of the convention is expressed in its layout and use of colors.

NATIONAL CONVENTION ISSUE

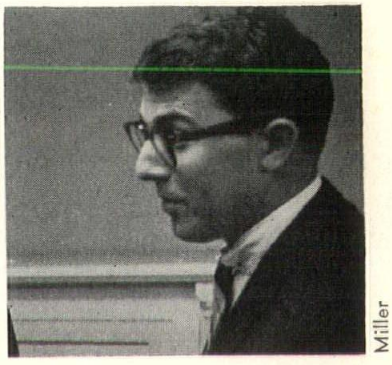
Application for Controlled Circulation Permit Pending at New Orleans, Louisiana



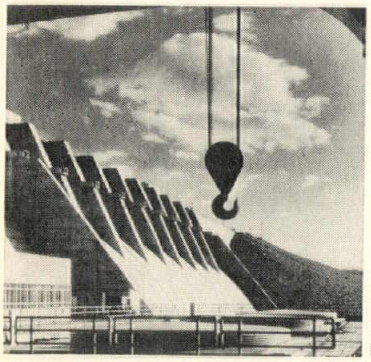
Lamantia



Huber



Miller



TVA



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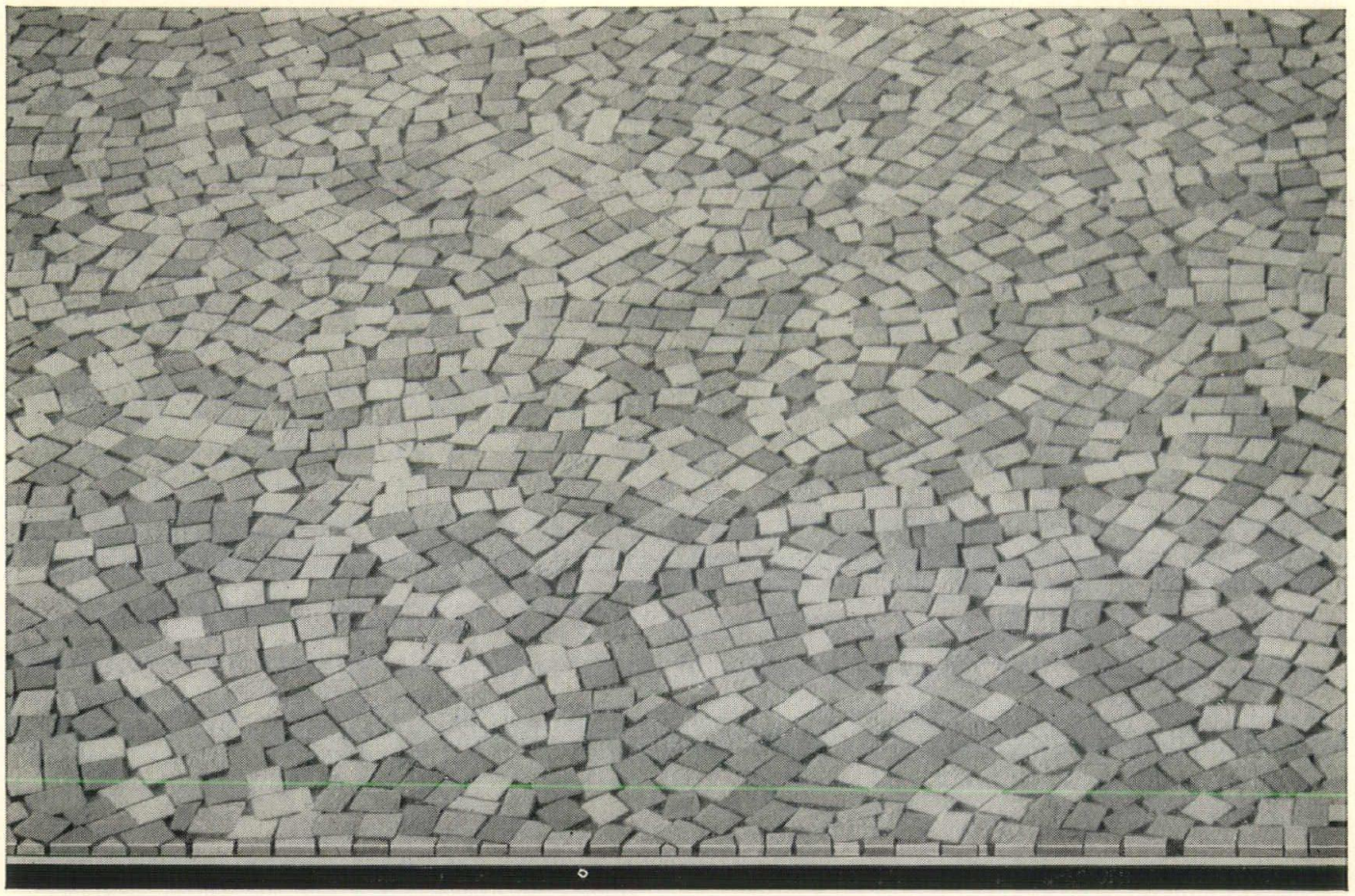
ABOUT THIS ISSUE

The city of New Orleans will play host to the nation's architects in June when the National Convention of the AIA will convene at the Roosevelt Hotel.

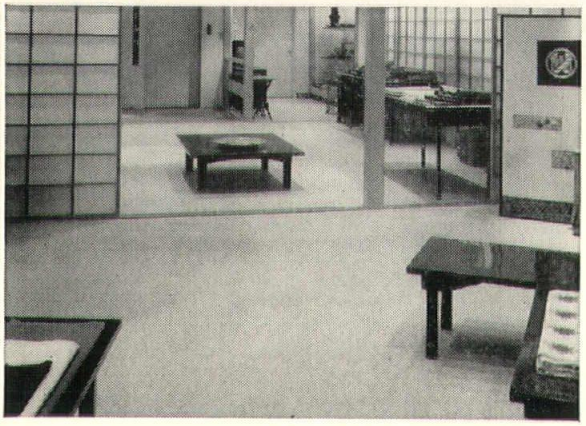
The charm of the old City remains as it did twenty-one years ago when the Institute's president, Charles D. Maginnis, opened its annual meeting April 19, 1938.

This publication serves as the *Official Journal of the Gulf States Region, AIA*, and its circulation is based within the Region, however, for this issue, we felt a desire and a responsibility to join in the spirit of the Convention and to extend to all members of the Institute throughout America a most cordial invitation to come to New Orleans in June. And so, on a very few pages we have attempted to present

here's the latest development in floors



Chips are actual size in foreground of this photo of Tessera. Thick white line is alkali-resistant Armstrong Hydrocord Back.



Tessera installation in the new Takashimaya Department Store, Fifth Avenue, NYC. Decoratively compatible with the Japanese design, Tessera assures lasting, trouble-free service.

ARCHITECTS: STEINHARDT AND THOMPSON, NYC; ASSOCIATED WITH JUNZO YOSHIMURA, TOKYO

the Tessera Series in Armstrong VINYL CORLON

—a heavy-duty floor for commercial and residential uses above, on, or below grade

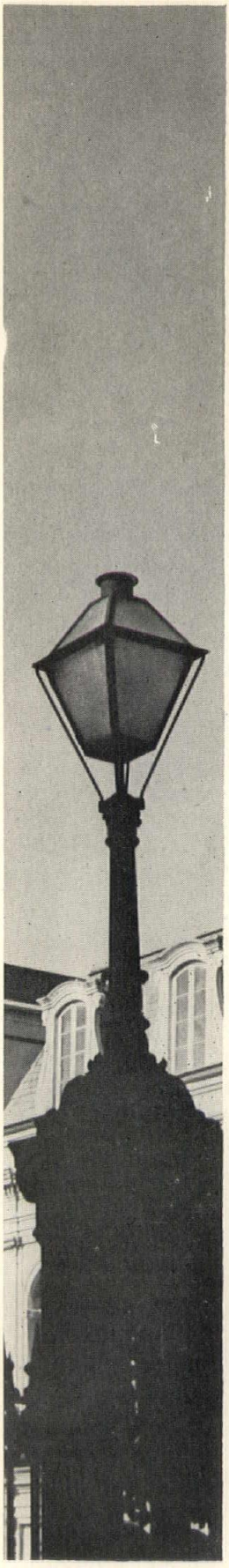
This extraordinary new floor perfectly meets the decorative and functional needs of any important interior—commercial or residential. Colored vinyl chips set in a bed of clear, translucent vinyl give Tessera a fascinating three-dimensional effect. The material is highly resistant to grease and alkalis, abrasion, and indentation. And Tessera is comparable to rugged heavy-gauge linoleum in durability.

technical data on Tessera

(For samples and complete specs, contact the Armstrong Architectural-Builder Consultant at your Armstrong District Office.)

composition: chips are tinted, opaque vinyl, set in a bed of translucent vinyl; **surface resistance:** excellent for grease, alkalis; very good for solvents, detergents; **ease of maintenance:** superior; **static load limits:** 75 psi; **underfoot comfort and quiet:** good; **over-all thickness:** .090"; **wearing-surface thickness:** .058"; **available in:** seven monochromatic colorings; in 6' wide rolls; **installed price:** 75-90¢ per sq. ft.

The exclusive, alkali-resistant Armstrong Hydrocord Back permits Tessera to be used over below- and on-grade subfloors, as well as above grade; also over lightweight aggregate concrete slabs.



a reflection of some of the interesting things that you will see . . . a little about the South's new architecture . . . something about the area and its growth, and quite naturally the Convention.

The pages on new design features are not inclusive . . . they are not intended to be, but from the pageant of photographs used you will note a reflection of a new architectural era in a region filled with tradition.

James Lamantia, New Orleans architect and artist is responsible for the design of our front cover. His work, both as an architect, and an artist has been the subject of national and international recognition by leading professional publications in this country and abroad.

Much of the photography in this issue is the work of *Frank Lotz Miller*, New Orleans architectural photographer. His understanding and feeling for illustration of architectural subjects has earned him a series of professional awards in his field.

Although many books, pamphlets, and articles have been prepared about TVA and its accomplishments in flood control, navigation improvement, forestry, city and regional planning, etc., a recent book by *John H. Kyle*, editor of The Johns Hopkins Press is one that deals with its architecture. *The Building of TVA*, published by the Louisiana State University Press is an excellent presentation of the design and construction of this great project. We are indebted to the author and the LSU Press for their splendid cooperation in making available the fine photographs, and background information for the article which appears in this issue.

The name New Orleans means a lot of things to different people, but for the most part, it rings a bell with the thought of the river Mississippi . . . and the name Mississippi will recall the days of river cargo, cotton, and the river boats that plied the long run from New Orleans to St. Louis. In this issue *Leonard Huber* has put together an interesting account of steamboat design of the middle and late 1800's. Mr. Huber is a nationally recognized authority on historical matters regarding the Mississippi. A member of The National Trust for Historic Preservation, the Steamship Historical Society of America as well as a leading civic figure in New Orleans, his various literary works include books and articles related to the steamboat and the Mississippi. His most recent, published in American Heritage "Heydey of the Floating Palace" (October 1957).

These few subjects covered in this issue touch lightly on a flavor to be found in the Convention City. To those who have been before, some of this perhaps will be new, however, much will only recall. But for those who will come to New Orleans and the South for the first time, we know that you will find much to interest and to entertain you during your stay, for the charm of one of America's most interesting cities still enchants its visitors with a hold on its romantic and historical past.

Most cordially,

Harold Lewis

DESIGN

A Convention Theme

By
Edmund R. Purves, FAIA
Executive Director
The American Institute of Architects



An architect, as we all know, renders a multitude of services for his client beginning with his first evaluation of the building program and often ending only long after he has helped with the arrangements for the building's dedication ceremony. Experts in many fields, from accountants to zoning officials can and often do assist him and his client with the complex task of creating a building. But the most important service only he can render. It is, as AIA President John Noble Richards has put it, "his unique contribution and monopoly, and his first obligation to the public"—design.

Design—in architecture, industrial products, and ladies' garments—changes with the changing tastes and requirements of society. Design concepts and approaches, indeed, the entire creative process, are therefore in a constant state of transition. They bear continuing review and reflection.

For this reason "design" has been made the theme of AIA's 1959 convention at New Orleans, June 22 to 26.

In a most pleasant setting marked by some of the Old South's most fascinating architecture as well as numerous contemporary achievements we will explore individual concepts of design, design factors and resources, and its economic value.

A panel of outstanding experts whose unique contributions to their varied fields is changing the face of America will be devoted to each of these subject. Architects Philip Johnson, William Pereira, Minoru Yamasaki and C. E. Pratt will discuss the personal conceptions which guide the creation of their work.

Robert Anshen, Lovic P. Herrington, Julian E. Garnsey and Stanley McCandless will discuss such design factors as color and light. The effect of design upon production and profit will be discussed by Graham Morgan, vice-president of the U.S. Gypsum Co., and Edward Drew, the public relations director of Lever Brothers. Morris Ketchum, Jr., is the moderator of this particular panel.

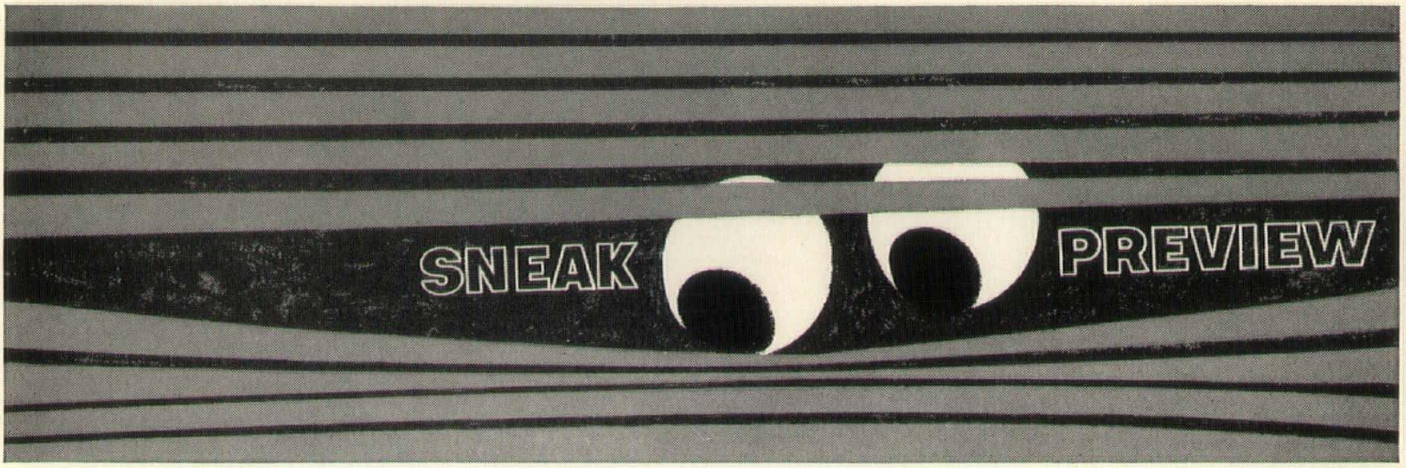
The Keynote speaker for the convention will be Edward D. Stone whose recent contributions to architectural design have found international acclaim.

As in previous years, the convention will again be host to an exhibit of the nation's leading manufacturers of building products. It promises to be particularly comprehensive and interesting this year.

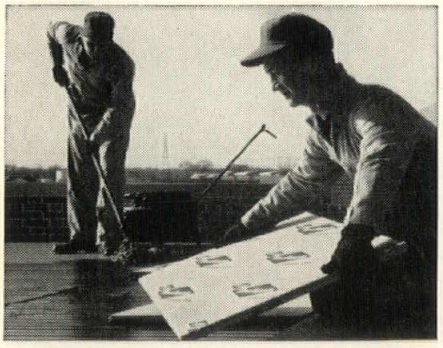
There will, of course, also be a number of important business meetings as well as the national awards and College of Fellows ceremonies which this year will be part of the regular business sessions so that all AIA members may freely participate in them. Social affairs will be left to the individual who will find no lack of enchanting entertainment, fine food, and memorable sights in New Orleans—one of the country's most charming cities. Needless to say the convention hotel and most, if not all of New Orleans' facilities are air-conditioned.

There can be no doubt that both the theme and the setting of this year's AIA convention will make for an event that no AIA member will want to miss.

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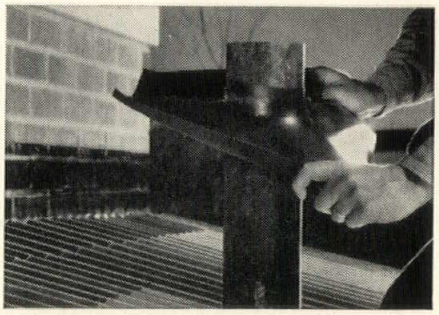
of the new chemically engineered materials you'll see at the convention



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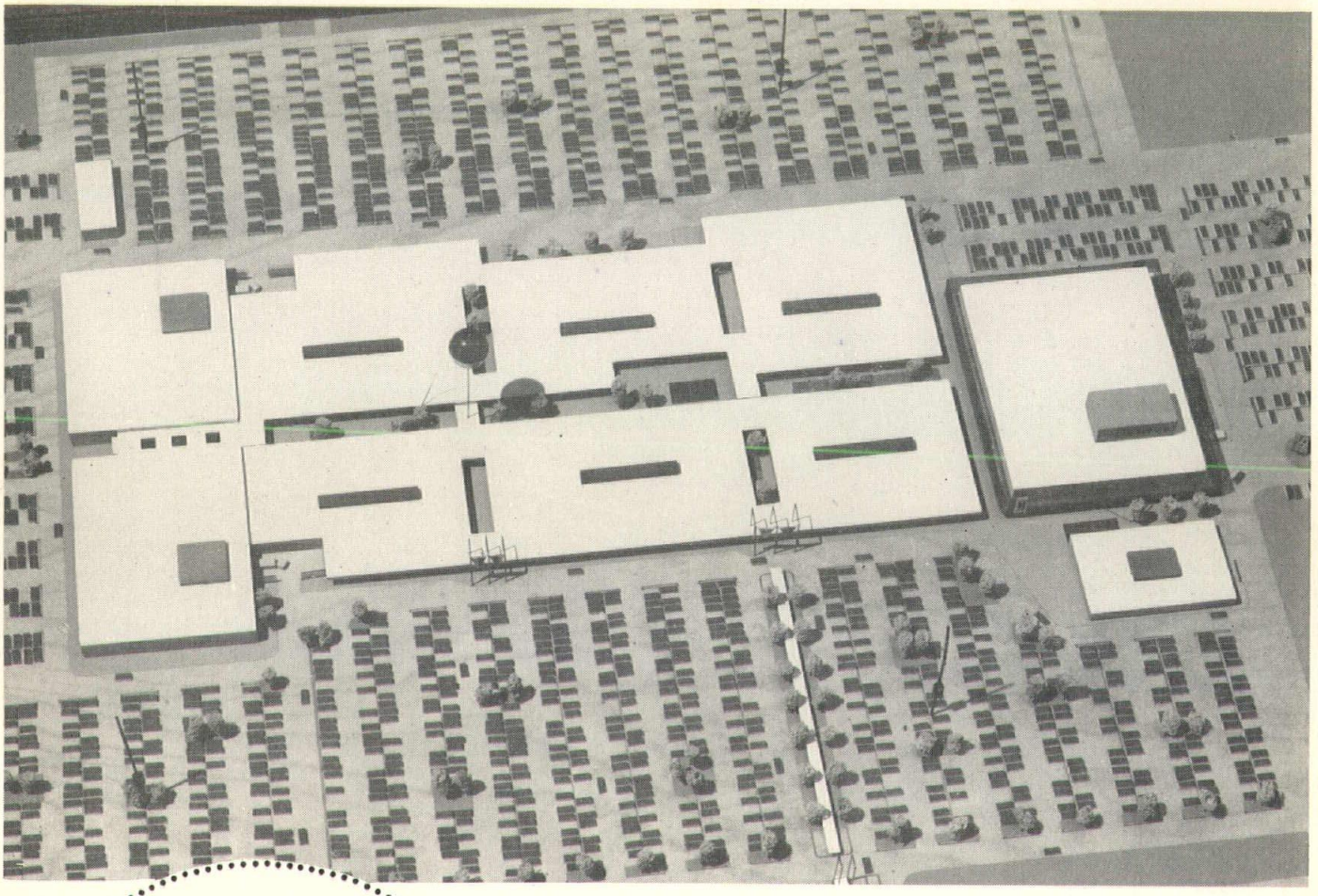
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Lakeside, biggest regional shopping center in the South, is not yet completed . . . but you A.I.A. conventioneers may want to take a look at the construction while you're in New Orleans.

The architects specified dry, adequately seasoned SPIB Grade-Marked Southern Pine because it's the strongest structural lumber that can be used. It's uniform in size . . . holds nails better . . . resists warping, shrinking and decay.

SOUTHERN PINE ASSOCIATION



Key figures in the National Convention, American Institute of Architects set for New Orleans, June 22-26. Photo taken last October during Gulf States Regional Conference includes from left, A. J. Wolf, Jr., Convention Committee general chairman; Solis Seiferth, president of New Orleans (host) chapter; John Noble Richards, President of the Institute; and John Hayes Pritchard, Regional Director, Gulf States Region, AIA.

Alabama Chapter Sets PR Program

The Alabama Chapter, AIA, has embarked on a public relations program which officers and committee chairmen hope will assist members of the chapter in several ways.

According to Tom B. Kirkland, Montgomery, chapter president, and Evan M. Terry, Birmingham, Public Relations Chairman, the new program lists some AIA objectives which the Alabama group want to push along.

As a first step in what is expected to be a continuing program, the chapter is issuing a monthly newsletter to all members and neighboring chapters. Architectural groups and individual architects over the state are asked to send in news notes and items of interest to the editor in Birmingham.

The second step is a series on educational television channels in Alabama which will make use of AIA films, panel discussions on architectural problems, the Auburn Architectural Foundation and other subjects related to the architect and his work.

Members who have wanted to see something started in the public relations field hope to stimulate pride and interest of members in AIA and the Alabama Chapter, increase public awareness of needs and benefits of a sound architect and create public understanding of the architect as a professional who makes an important artistic and economic contribution to the community.

Another aim of the public relations program is to promote interest in the field and also to attract more qualified graduates to the teaching profession in architectural colleges.

Public Relations Committee members serving with Chairman Terry are Ross Hammond, Mobile; Clyde C. Pearson, Montgomery; Joseph Wells, Auburn; and Wilmot C. Douglas, Charles Davis, Jr., and Nelson Smith, Birmingham.

New Orleans Set For Convention

The membership of the New Orleans AIA chapter has been responsible for the expert planning and detail of ground floor activity for the National AIA Convention set for New Orleans June 22-26.

Headed by A. J. Wolf, Jr., AIA, the committee has completed a series of planning conferences which began early last year. Charles R. Colbert is vice-chairman.

Committee chairmen include: Jules de La Vergne; Charles Andry; James Gibert; Edward B. Silverstein; Mary Mykolyk; Samuel Wilson, Jr.; John Dinwiddie; Jack Kessels; William Bergman; John Lawrence; Wayne Stoffle; and Louis Goldstein.

Chairman of the Women's Activities Committee is Mrs. Wayne Stoffle. Mrs. Albert J. Wolf, Jr., is vice-chairman.

Other committee heads include: Mrs. D. C. LeBreton; Mrs. Earl Mathes; Mrs. Solis Seiferth; Mrs. Charles Colbert; Mrs. J. Grima Bernard; Mrs. H. T. Underwood; and Mrs. Samuel Wilson, Jr.

Memphis PC Party Set

The Memphis Chapter, Producers' Council, Inc., will stage its annual Mississippi River party June 6 for members and guests.

According to M. E. Conrad, chapter secretary, the event will begin at 6:00 p.m. and will include a boat ride on the river for architects and members and guests. Conrad said the event was successful in 1958 and the membership is looking forward to an overflow crowd for the 1959 event.



New Orleans architects visit with Edmund R. Purves, executive director of the AIA during his recent visit to New Orleans. Mr. Purves addressed the annual convention of the National Association of Metal Manufacturers. From left, are M. Wayne Stoffle, AIA; Mr. Purves; Solis Seiferth, president of the New Orleans chapter; Douglas Freret, AIA; Mary Mykolyk, AIA, and G. J. Stewart, Assistant General Manager for sales, U. S. Steel Corp., Houston.

Convention Briefs

Stone Is Keynoter

Edward D. Stone, New York, internationally known architect will deliver the keynote address to the convention at 10:00 a.m. on Tuesday, June 23.

A native of Arkansas, Mr. Stone has recently presented his design of a new **International Center** for the city of New Orleans. The proposed project is located near the foot of Canal Street at the River.

Sam Wilson on History

One of the many interesting features of the early programs will be an address by **Samuel Wilson, Jr., FAIA** on **"The Architecture of Historic New Orleans."** Mr. Wilson's intimate and factual knowledge of New Orleans architecture and his years of research on his subject makes listening and viewing of his program a convention must. His appearance before the convention is scheduled for Tuesday, June 23 at 3:45 p.m.

Design Panels

Design, the convention theme is well supported by a series of outstanding panel discussions participated in by world famous architects, beginning with Mr. Stone's keynote address on "Design" and carrying through all major panels. Participants on panels include such names as **Philip C. Johnson, William L. Pereira, Minoru Yamasaki, Charles E. Pratt, Morris Ketchum, Jr., G. J. Morgan, J. E. Drew, Larry Smith,** and **Albert D. Hutzler, Jr.**

Special addresses by prominent speakers on "Design" also will include **Paul A. Thiry, FAIA,** who will discuss "Total Design" and further discussion in panel form by **Robert S. Anshen, Julian E. Garnsey, Lovic Pierce Herrington,** and **Stanley McCandless.**

Gold Medal Award

The presentation of the AIA Gold Medal will be presented to **Walter Gropius,** FAIA and the Investiture of Fellows also will be held at the Delgado Museum.

Big Steamboat Party

The Ladies Auxiliary of the New Orleans Chapter has planned an evening of fun aboard the steamer **"President."** This is an event visitors to New Orleans will not want to miss.

Complete with **"spasm bands"** for entertainment, and a good orchestra for dancing, the night on the River should prove a delightful treat even for the home folks.

School Design Film

The people at **U. S. Steel Corporation** have prepared, along with the joint sponsorship of the AIA, and the **American Association of School Administrators,** an excellent 27-minute movie in sound and color entitled **"Plan for Learning."** Its a terrific film to be previewed during the convention on Tuesday, June 23 at noon. The film is to be made available beginning in July for special showings throughout the country. School designers and others interested in the huge school building market are urged to see the preview.

Entertainment

Entertainment notes . . . gone are the days of Storyville, the district of 30-odd blocks in the Quarter, said to be the birthplace of the blues and the chamber music society of lower Basin Street . . . however, the legend still hangs heavy over **Bourbon Street** and all it takes is a walk in the evening . . . a short distance from your hotel. If you like the flavor of real Jazz music, you'll find it here. Also you'll find fresh live entertainment common only to Bourbon Street. Walk over one block and you'll be in the quiet of the quaint antique shops that make **Royal Street** the center of the collector's interest.

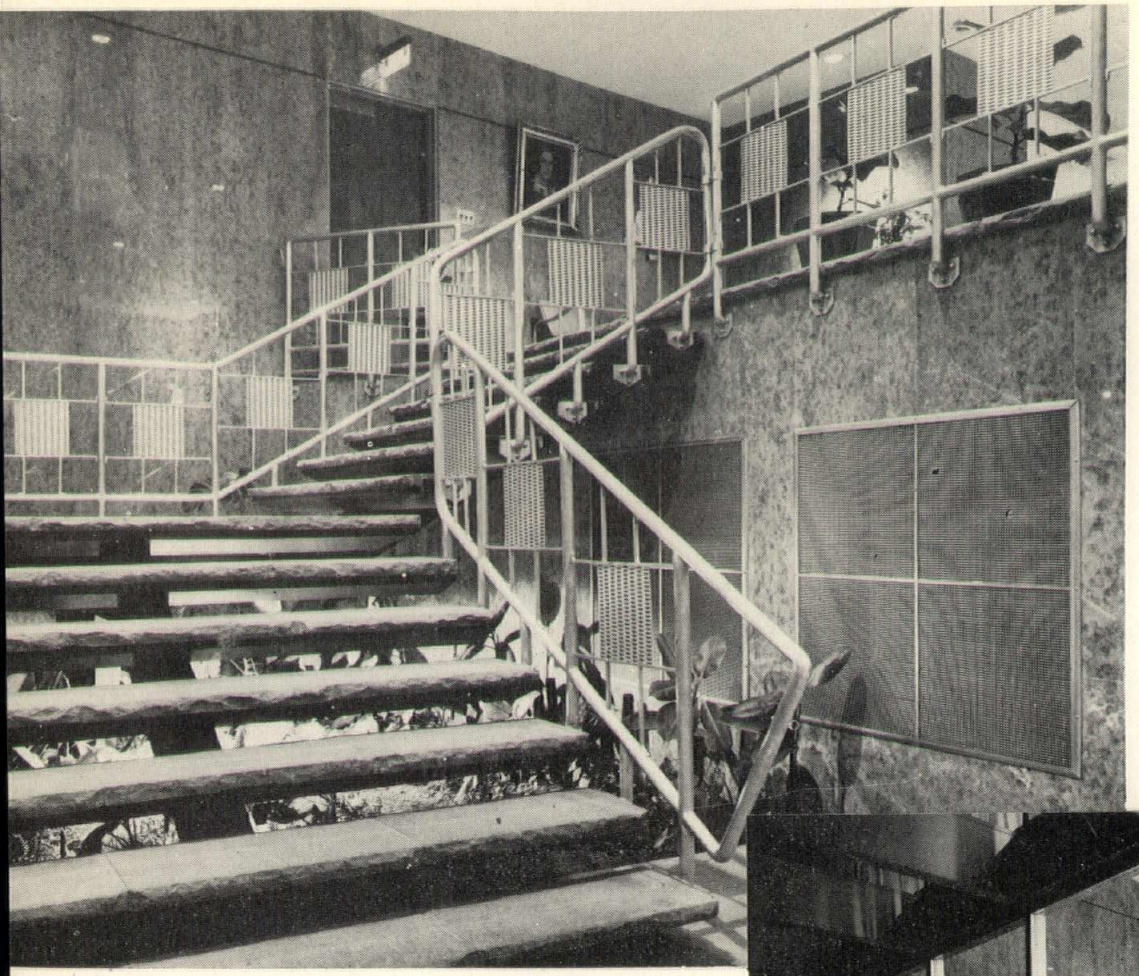
Food . . . all kinds . . . and prices. . . . but in the main, all of it is excellent. The fine restaurants are a feature attraction.

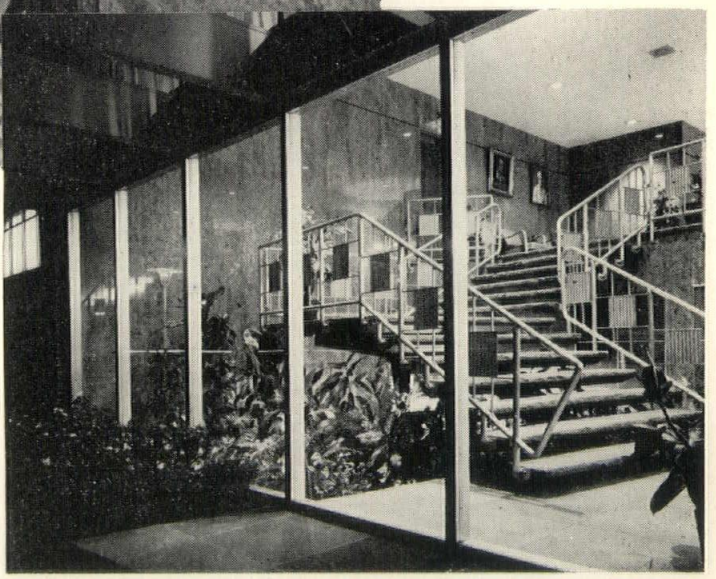
Clothes . . . some people say it's hot in New Orleans in June. Actually not . . . cool breezes from the Gulf seem to keep the air some cooler than in more distant midwestern areas. The weather can get humid, however, but for a stay in late June you'll need nothing but mid-summer attire. Air conditioning of hotels, restaurants and entertainment spots provide a pleasant, and comfortable temperature.

Prizes . . . want to win one? Each day, Tuesday through Thursday, a prize with an approximate value of **$100** will be awarded to Corporate members of the Institute officially registered. Actually two prizes will be awarded each day. Drawing for each prize will be by lot. First a drawing will be made to select a products exhibit booth. From that booth's registration book the names of the winners of the drawings will come. The big prize with an approximate value of **$500** will be presented on Friday during convention week. Prizes must be picked up personally by winners before noon Friday.

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The new lobby addition to Southern Baptist Hospital, designed by the local firm of Favrot, Reed, Mathes and Bergman. See it during your stay in New Orleans. Take particular note of the marble used as wall covering from floor to ceiling of this attractive two story lobby. The marble is St. Clair Golden Vein, a Mid-American Marble that is very low in cost. Two minutes in this lobby will tell you more about the character and appearance of this marble than 500 samples. Imagine how it could be used on your next job. Get a preliminary estimate from one of our dealers or sales representatives, and you'll be truly amazed at the low and reasonable cost of this marble. St. Clair Golden Vein—marble durability and marble luxury at very small cost!

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Convention Notes

You can get a pretty good reflection of things to come during the convention from a roster of committees responsible for general planning. The convention committees and their chairmen include: **VIP Dinner**—Jules de La Vergne; **Sunday Night Get-Together**— Charles Andry; **Hospitality and Reception**—James Gilbert; **Exhibitions**— Edward B. Silverstein; **City Tours**—Mrs. Mary Mykolyk; **Guide Book**—Samuel Wilson, Jr.; **Student Activities**—John Dinwoddie; **Public Relations** — Jack Kessels — **VIP Greeting** — William Bergman; **Printing and Posters**—John Lawrence; **Budget and Finance**—Wayne Stoffle; and **Transportation** — Louis Goldstein.

Overall planning has been under the direction of Albert J. Wolf, Jr., general chairman; and Charles R. Colbert, vice chairman.

On the social side, the ladies of the chapter auxiliary have programmed their big events under the following committees and chairmen: **Plantation Tours**—Mrs. Samuel Wilson, Jr.; **Garden District Tours**—Mrs. H. T. Underwood; **Jazz on the Mississippi**—Mrs. J. Grima Bernard; **Ladies' Mardi Gras Luncheon**—Mrs. Charles Colbert; **Breakfast at Brennan's**—Mrs. Solis Seiferth; **Hospitality Room**—Mrs. Earl Mathes; **Pre-Purchase of Tickets**—Mrs. D. C. LeBreton.

Mrs. Wayne Stoffle, is general chairman for women's activities and Mrs. Albert J. Wolf, Jr. is vice chairman.

The publisher is indebted to the special Publication Liaison Committee appointed by New Orleans Chapter President Solis Seiferth for the purpose of coordinating the effort connected with the publishing of this special convention issue of Gulf States Architect & Builder.

The committee headed by H. T. Underwood, AIA included Wm. Gardner, AIA; I. Wm. Riccuiti, AIA; Henry Grimball, AIA; Frederick V. von Osthoff, AIA; and Thompson B. Burk, AIA.

The effort of these individuals and their personal interest in attending many meetings of discusion, contributed much to the success of this publication.

Product Exhibits

All seventy-five major producers of quality building materials have promised a parade of new and interesting products for the big exhibit in the International Room of the Roosevelt Hotel.

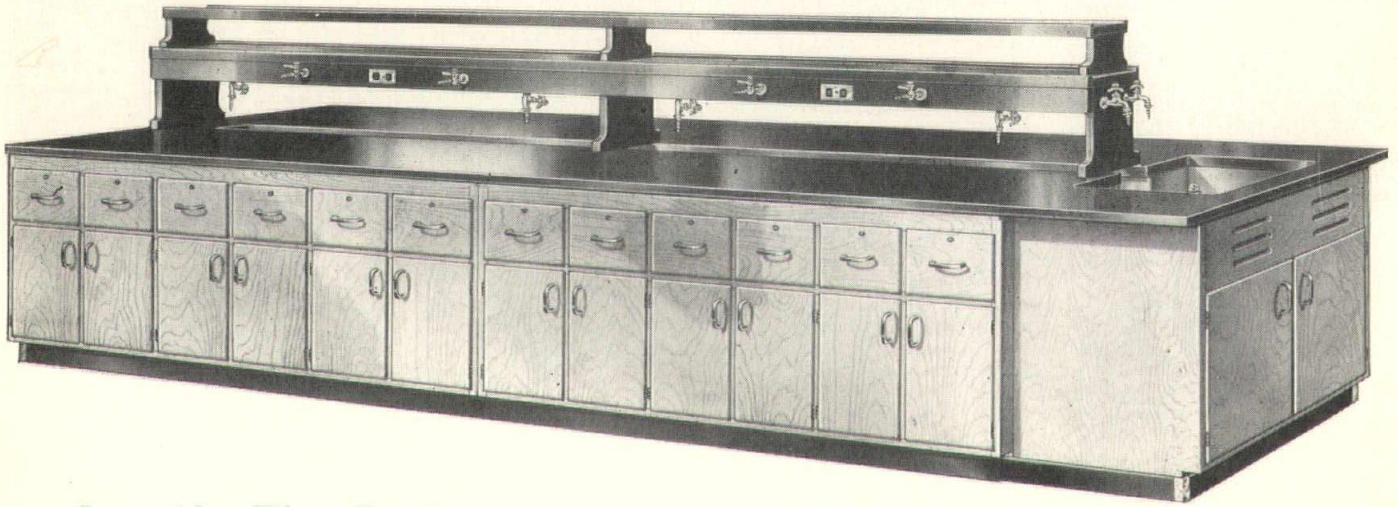
The exhibit area also will be stocked with coffee bars where refreshments will be served during coffee breaks and at other appropriate times.

Gallier Hall Scene of President's Reception

New Orleans' Old City Hall building, now Gallier Hall will be the scene of the President's Reception on Tuesday, June 23 at 6:00 p.m.

Designed by James Gallier, the old building is a classic example of Greek Revival architecture in this country.

(Continued on Page 48)



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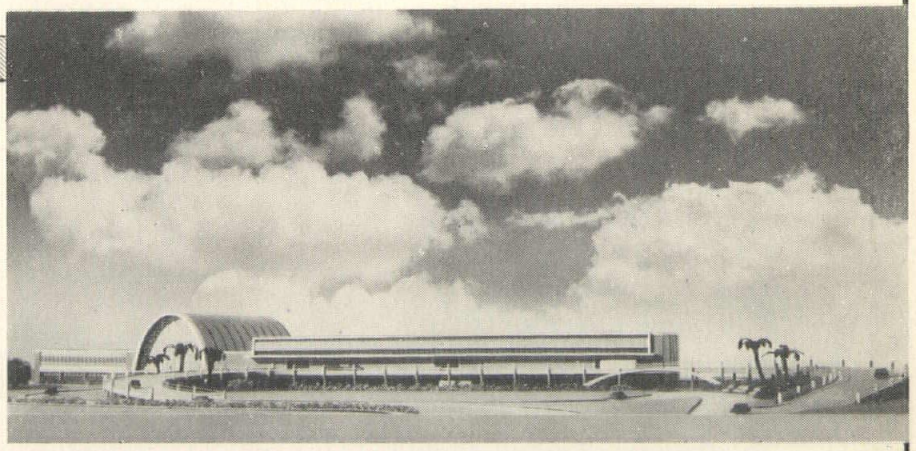
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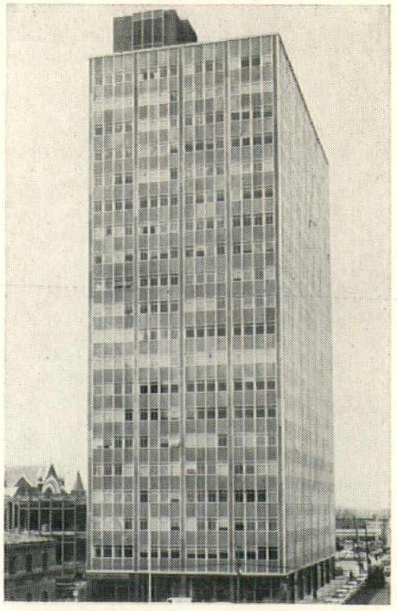
"Craftsmen in Aluminum"



Union Tank Car Co. Dome
Baton Rouge

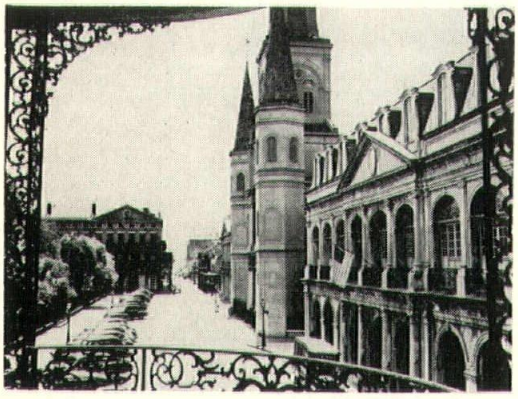


Shadows on the Teche
New Iberia



Beck Building — Shreveport

LOUISIANA *Welcomes* ARCHITECTS



St. Louis Cathedral, Presbytere
New Orleans

Louisiana welcomes architects to the Southland's architectural paradise. Just as Louisiana is famous for its centuries-old culture, so too is it renowned for the buildings which have marked the different periods in the Louisiana story. From the Old World architecture of New Orleans' famed St. Louis Cathedral, most famous religious edifice in the South, to the modern Beck Building skyscraper in Shreveport; from the hauntingly beautiful antebellum home near New Iberia, "Shadows on the Teche," to the ultra-modern architectural marvel in Baton Rouge, the Union Tank Car Co.'s geodesic dome—Louisiana is a showplace for historical architecture.

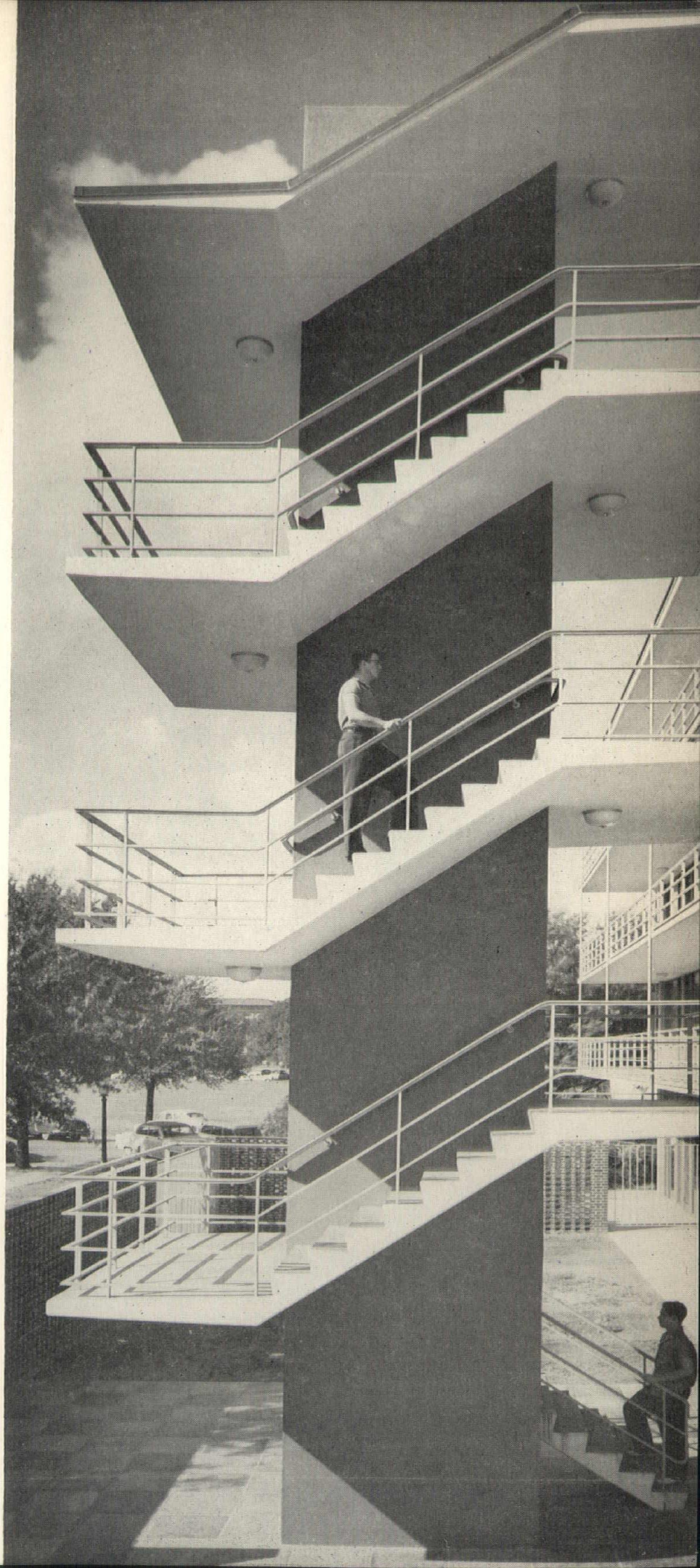
Aside from professional enjoyment, however, Louisiana is waiting to please visitors recreationally. Visitors to Louisiana who partake of its friendly hospitality always carry away with them a vivid picture of Louisiana life and a delightful memory of happy days spent in the carefree spirit that characterizes this New World spot of Old World charm.

Department of Commerce & Industry

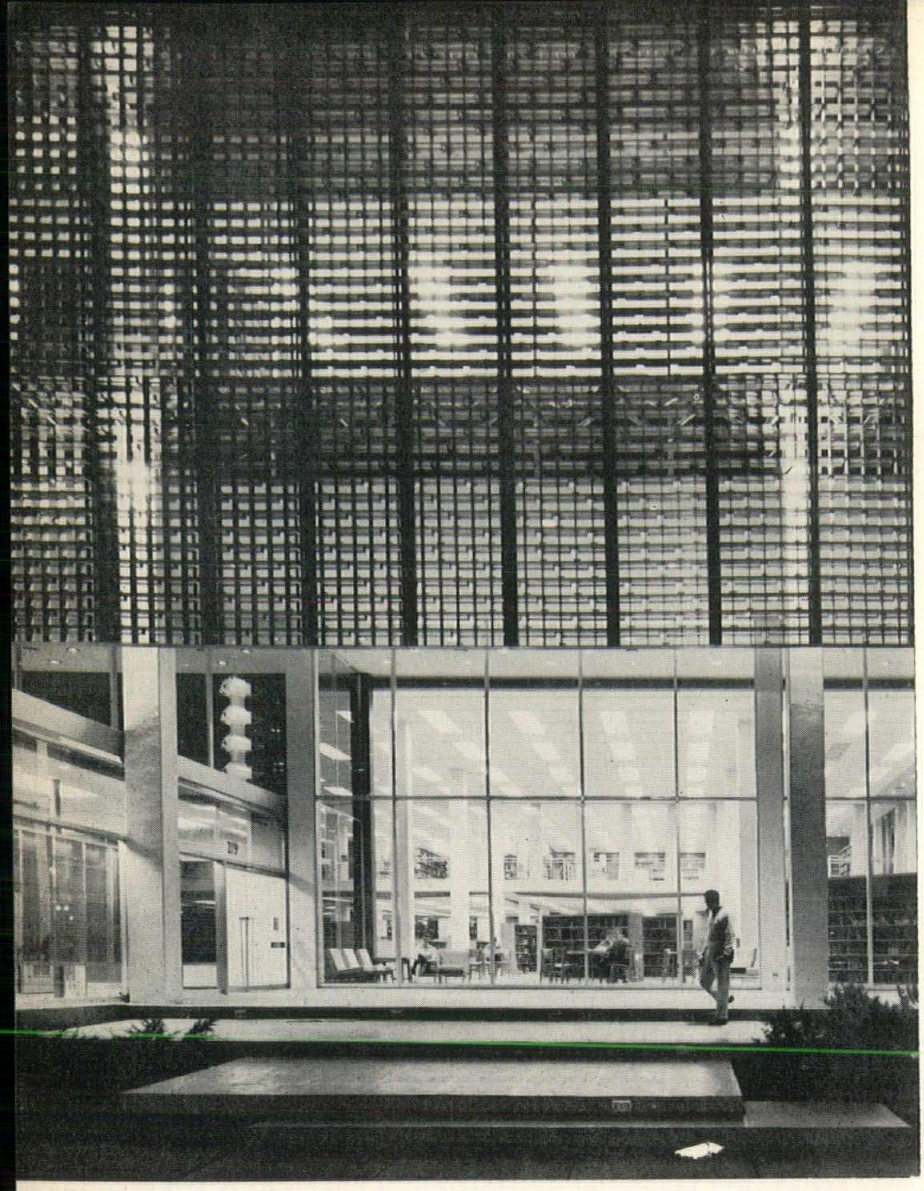
Curt Siegelin, Exec. Director **P.O. Box 4185** **Baton Rouge 4, La.**

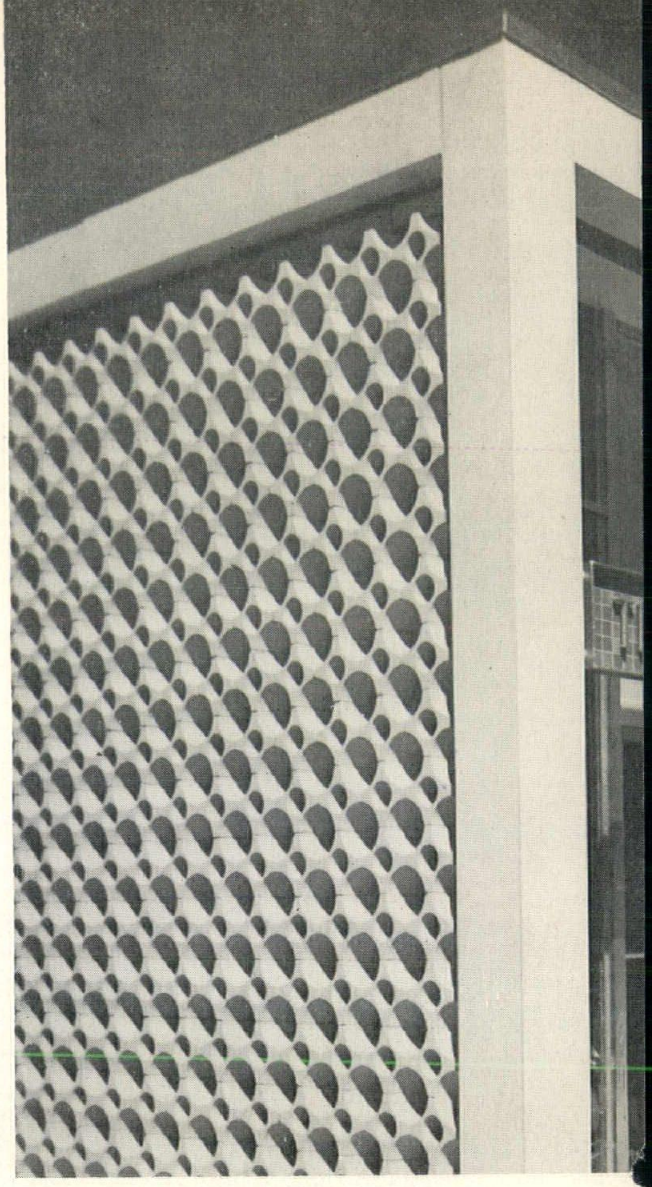
Probably in no other area in America has the degree of change and transition of architectural design been more pronounced as in the region commonly referred to as the South. The vast influences of its Civil War and Reconstruction periods have given way before a great courage of new expressions in design. Industrial invasion and expansion . . . a gradual transfusion of new ideas, and the demands of a changing society with new and great responsibilities has heaped upon the South's contemporaries a challenge and opportunity with unlimited horizons.

The following pages will reflect a little of the South's present-day design character. It is not inclusive . . . but it will portray some of its architectural boldness and reachings into the future. Yet . . . underlining all of these factors is an adherance to the basic principle of regional values, and a reflection, to a degree, of its tradition and historical past.

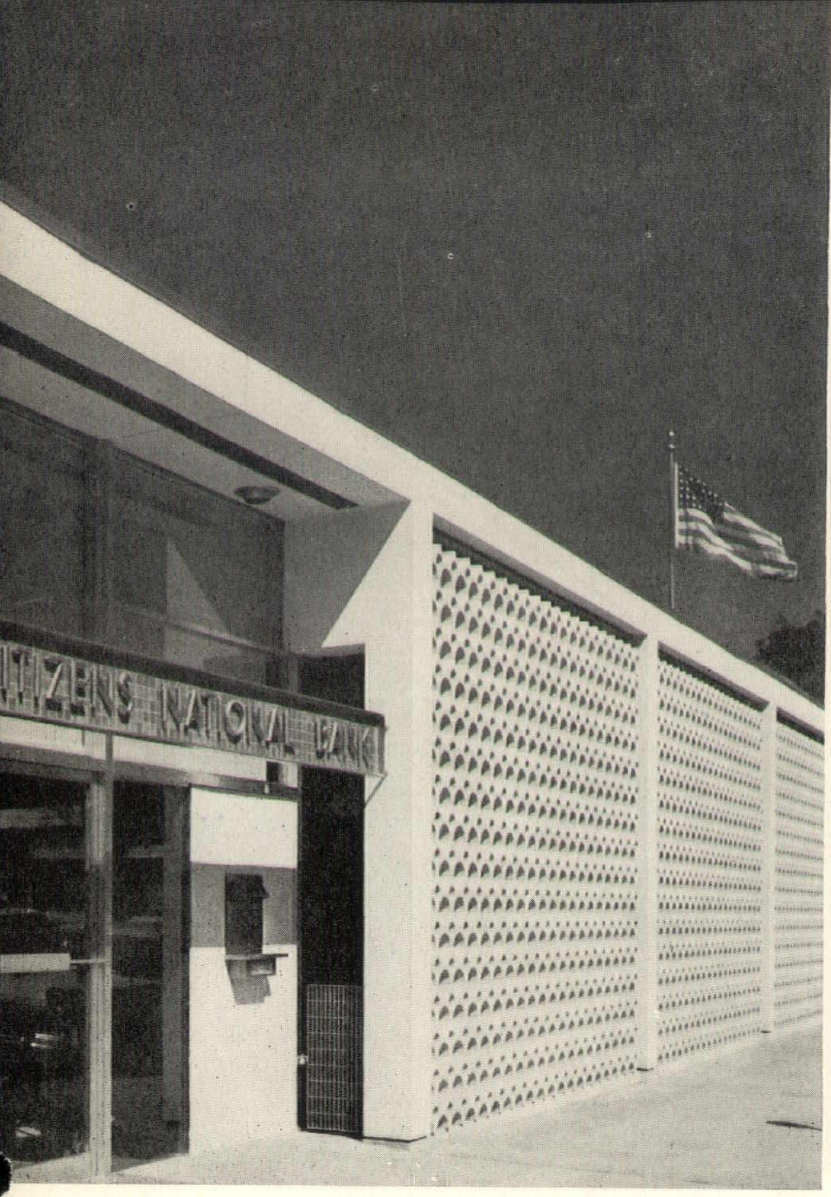


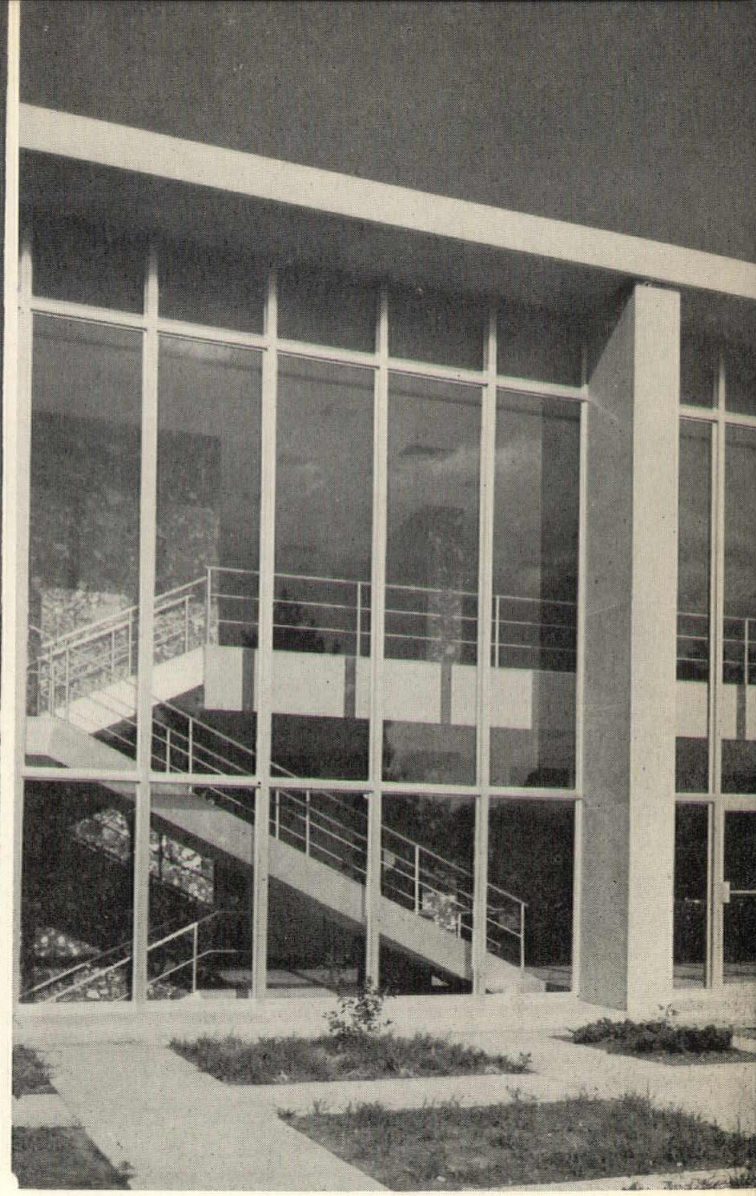
Frank Lotz Miller





Frank Lotz Miller

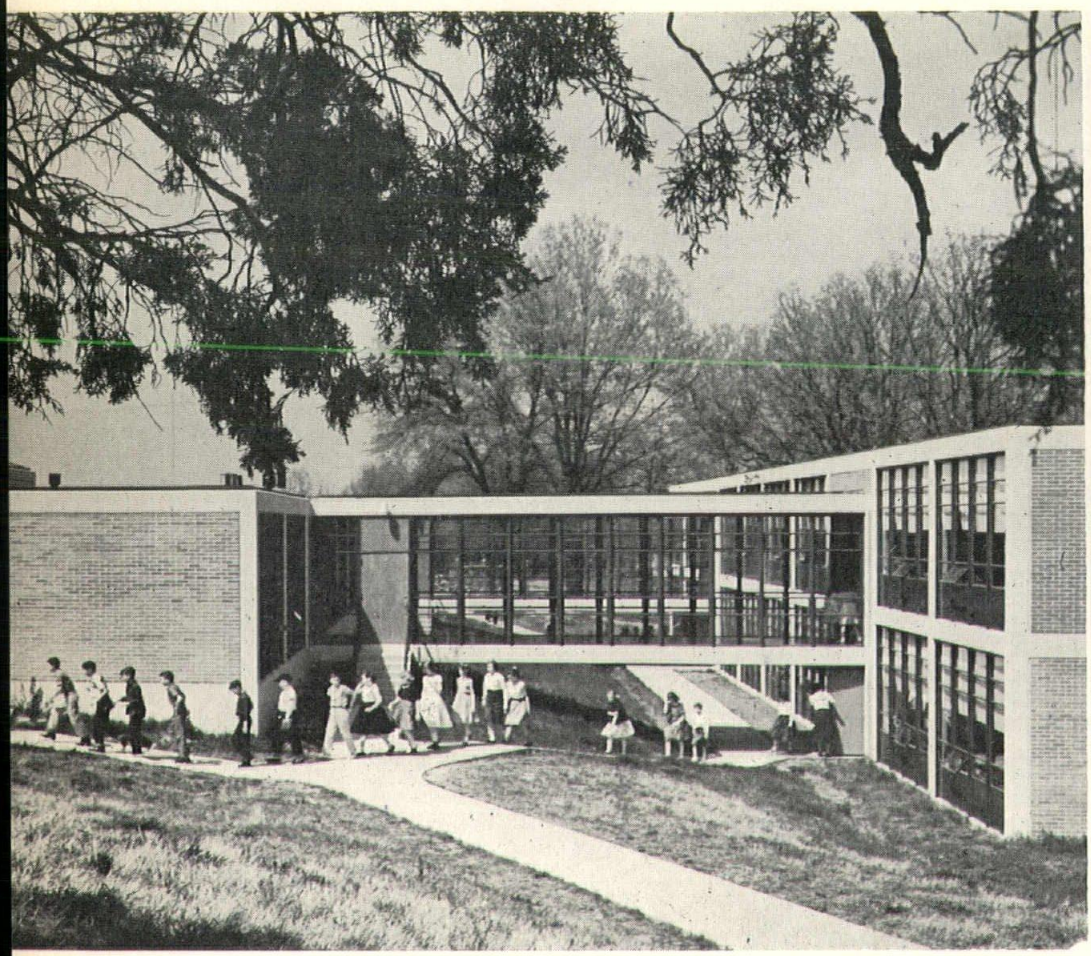


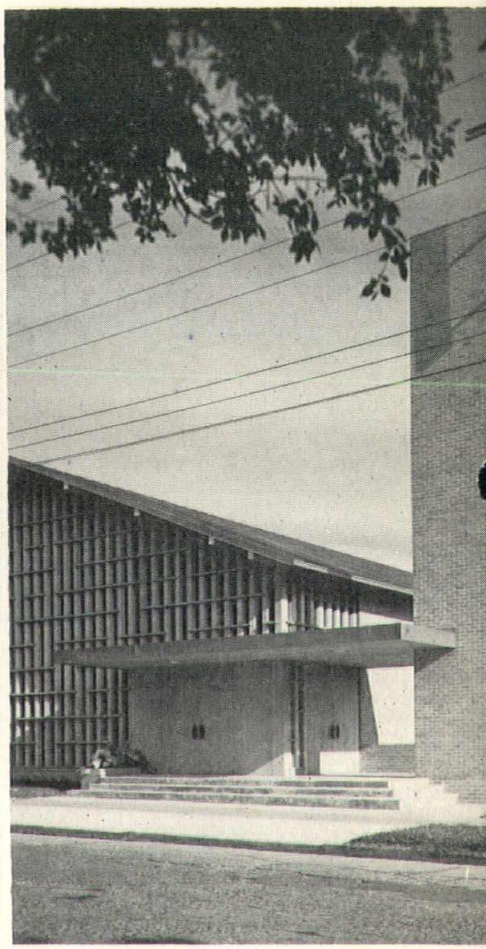


Earl Saunders

DESIGN

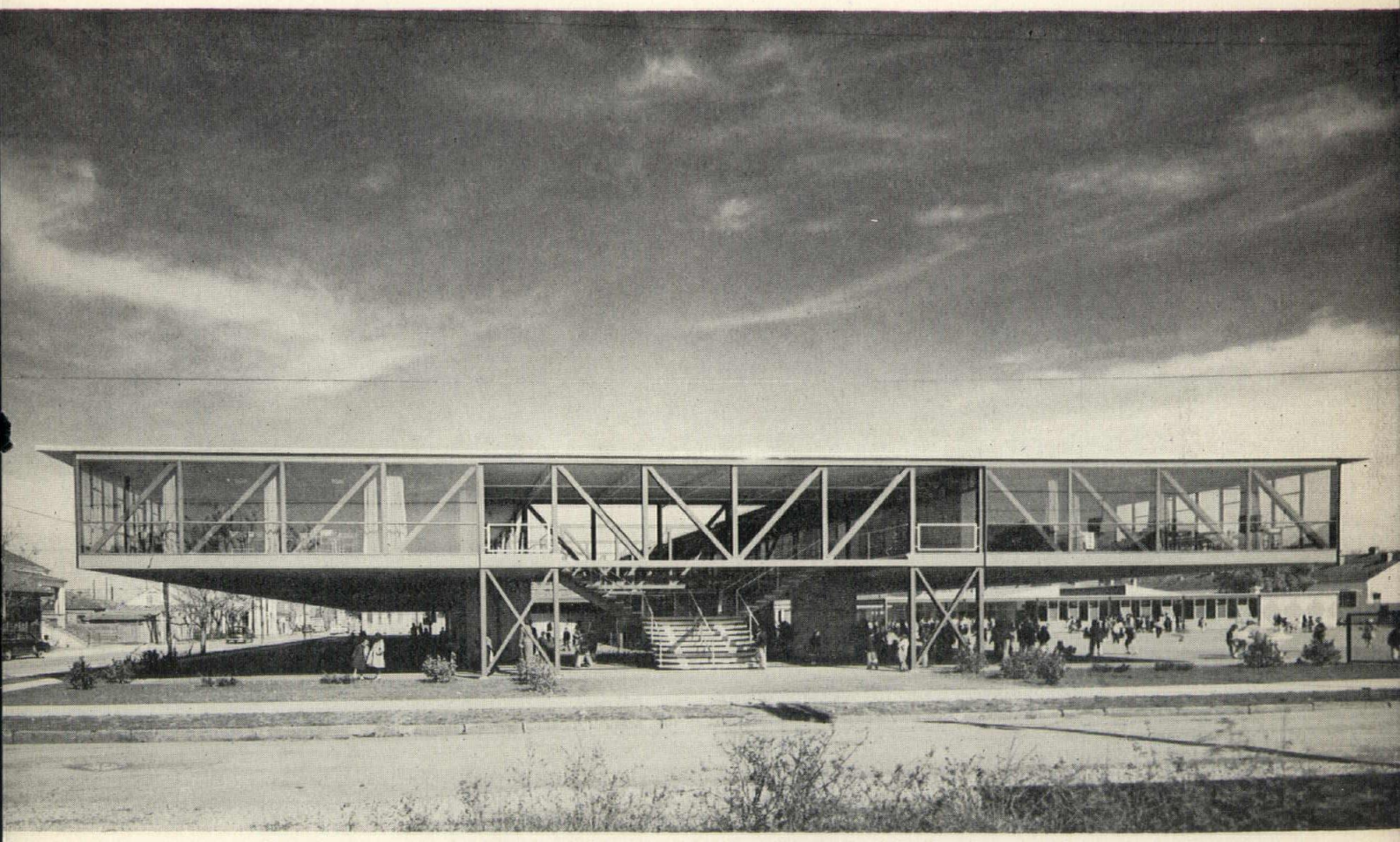
Photographs above from left will project (a) detail of the front elevation and entrance of a new library building for the city of New Orleans, showing the use of exterior sun-screen over a wide expanse of glass panels; (b) a bank building in Arkadelphia, Arkansas, with masonry detail on exterior surfaces; and (c) a new government building for the State of Arkansas in Little Rock which features the use of glass curtain walls. (Continued)





The construction of educational and religious facilities is an important part of the new construction programs throughout the South. Projects that might be classed as typical of present-day institutional design are shown below, and include, from left, a public school building in Memphis, Tennessee, a Church building in North Little Rock, Arkansas, and at right, a new school building in New Orleans.

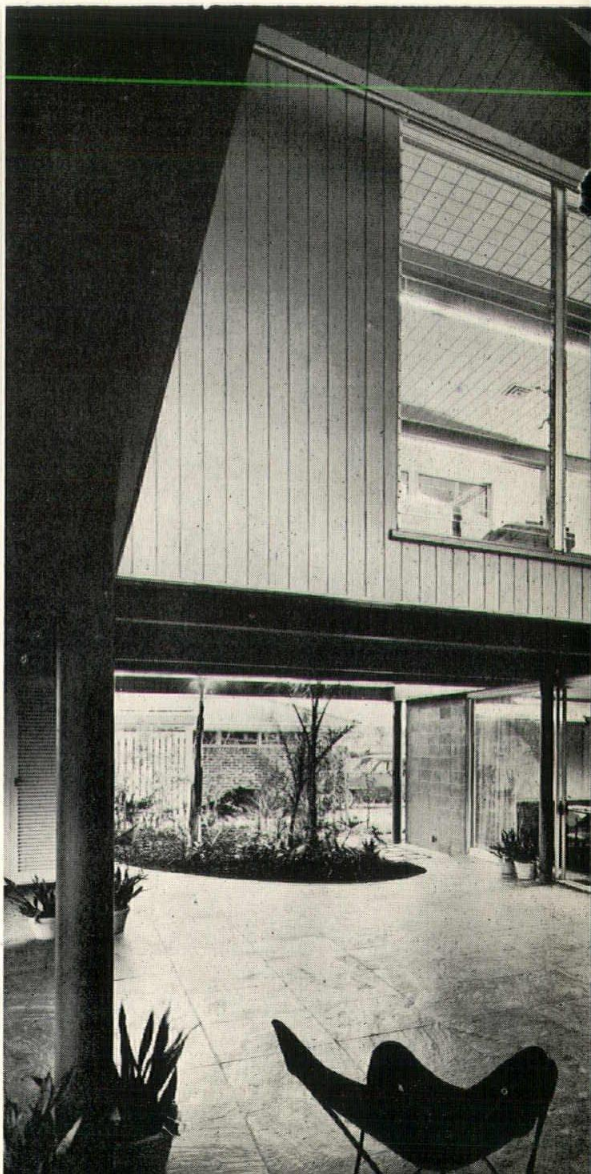
Both government bodies and private educational groups are continuing their interest in the problem of new and better plant facilities. An example of vast local programs now under way is a $49 million new school construction program at Baton Rouge, Louisiana.



Frank Lotz Miller

Frank Lotz Miller



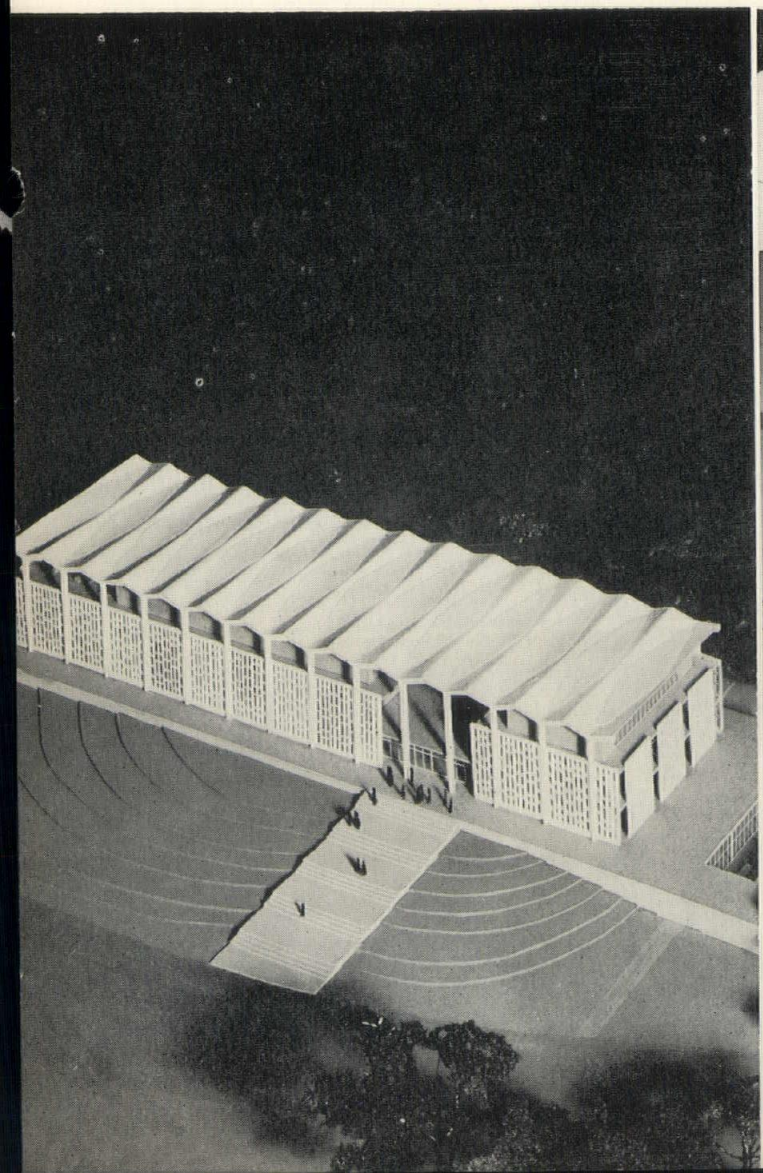


A conversion project of an Old St. Charles Street home in New Orleans, to a modern retail shop for interior products is shown at left below. Next is interior detail of the home of a south Louisiana architect which features regional design factors; Third photo below is a model of a new civic center project at Memphis, Tennessee, and at right the interior of a small bank in south Louisiana.

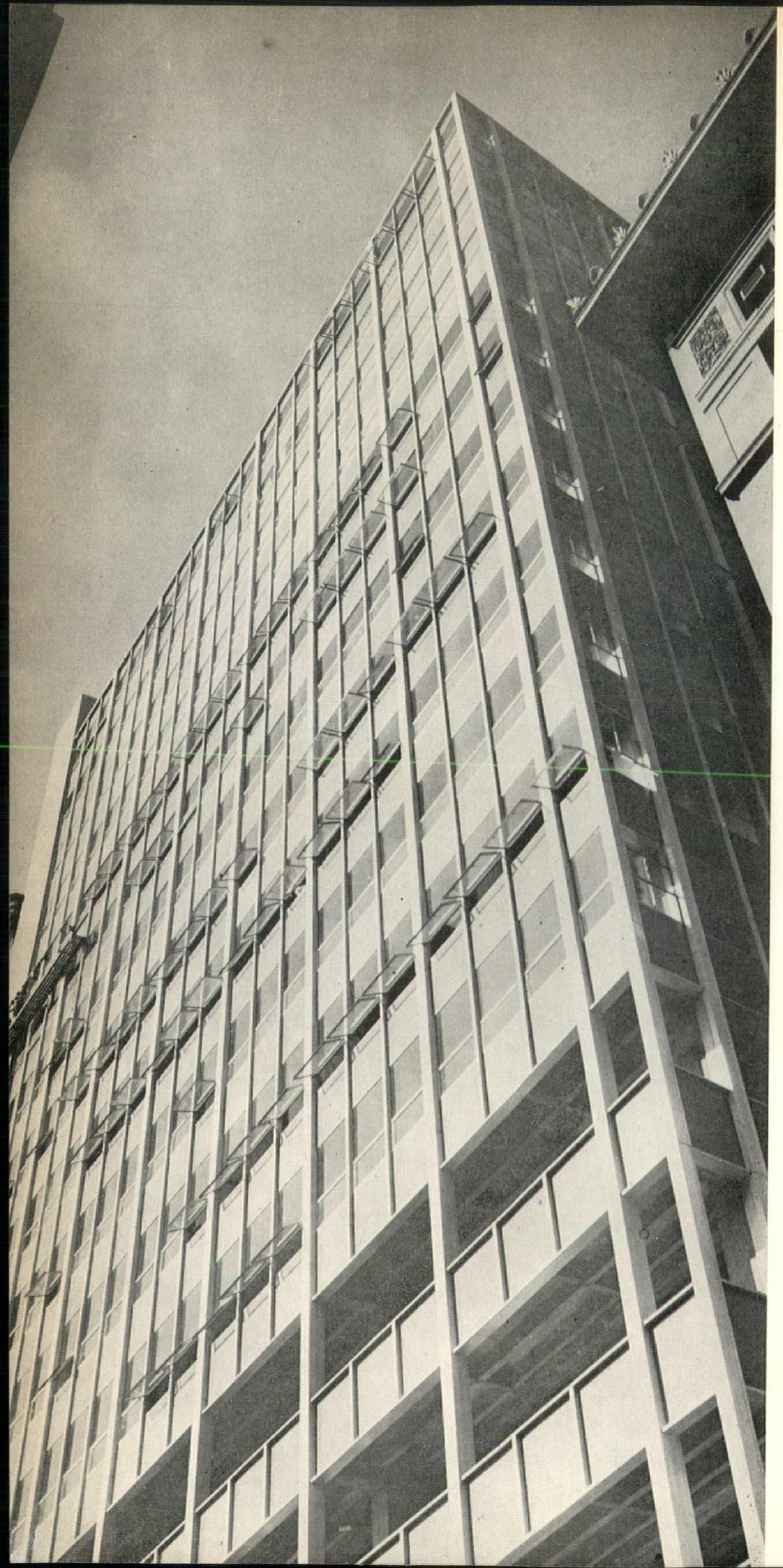
While these photographs are limited to sections of design detail, they do reflect the character and quality of much of present-day design throughout the South.

On page 26 is pictured a new commercial structure in downtown New Orleans. Also on the next page is a list of design and photography credits that relate to this and preceding pages.

Frank Lotz Miller







Page 19—Detail of exterior stairway, Tulane Men's Dormitory, Tulane University, New Orleans—Freret & Wolf, architects; Andry & Feitel; Riccuti & Stoffle & Associates—architects.

Pages 20-21, from left—New Orleans Public Library Building, by associated architects: Curtis & Davis; Goldstein, Parham & Labouisse; Favrot, Reed, Mathes & Bergman. Photography—Frank Lotz Miller.

Middle photograph, pages 20-21—Citizens National Bank, Arkadelphia, Arkansas by Ginocchio-Cromwell and Associates, Little Rock.

Photo far right, page 21—Justice Building of the State of Arkansas, Little Rock—Erhart, Eichenbaum, Rauch and Blass, Little Rock. Photo by Earl Saunders.

Pages 22-23: Left photo—Richland Parish Elementary School, Memphis, Tennessee, by Mann & Harrover, Architects, Memphis. Middle Photo—St. Mary's Church and Rectory, North Little Rock, Arkansas, by Swain and Allen, Little Rock. Photo on page 23: Wheatley Elementary School, New Orleans—Colbert & Lowery, Architects. Photo by Frank Lotz Miller.

Pages 25-26: Left photo—facade of 20th Century Shop, New Orleans—Burk, LeBreton & Lamantia, Architects & Engineers; Second Photo, Page 25—Residdence of New Orleans architect I. Wm. Ricciuti; Left Photo, Page 26—Memphis Civic Center—Mann & Harrover, Memphis; Right Photo—Interior, West Baton Rouge Bank—H. T. Underwood & Associates, New Orleans.

Photographs this page—Commerce Building, New Orleans, by architects Nolan, Norman & Nolan.—Photo by Leon Trice.

THE FLOATING PALACE

A

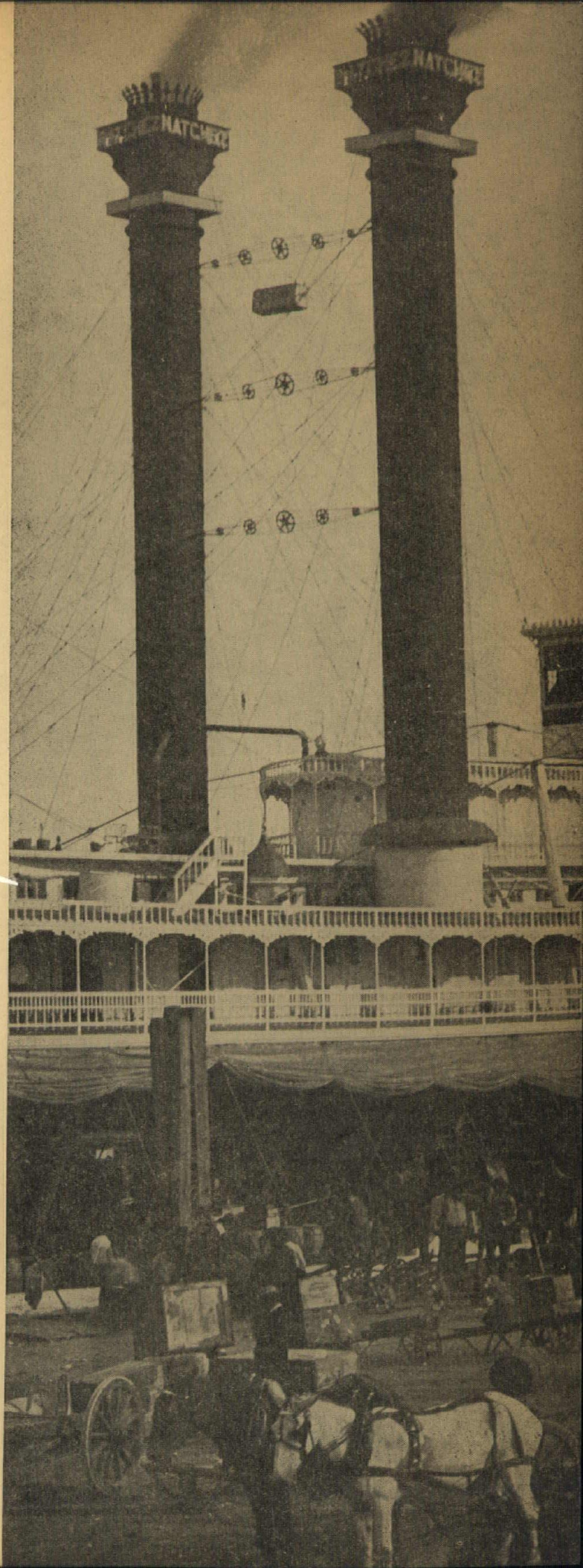
Curious Blend of

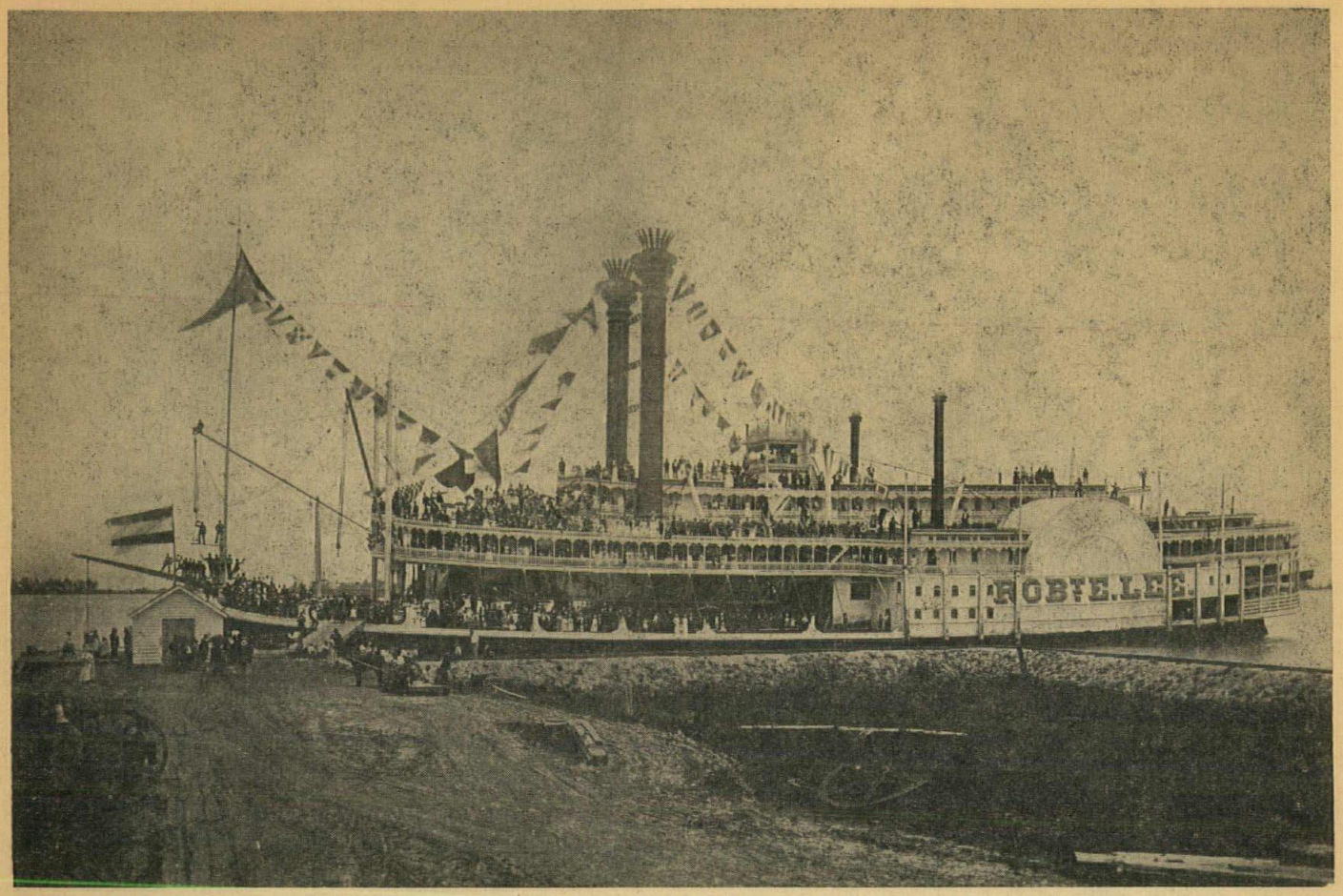
Ship and Land Architecture

By

Leonard V. Huber

Photographs from the
Author's Collection





The Robt. E. Lee (1876-1882, not the racer but her successor) with a holiday crowd aboard. Her lacelike exterior ornaments gave this huge steamboat an air of elegance and lightness.

SAY "NEW ORLEANS," and you conjure the mighty Mississippi River which flows past the city; say "Mississippi River" and, although they have all but disappeared, the image of the graceful white steamboats which once plied its waters will most likely come to mind. When the age of steam began on the Mississippi in 1811, the first boats to be made followed the sea-going ship lines of their counterparts in the Hudson. Soon, however, the Ohio and Mississippi River steamboats took on entirely different characteristics than Eastern boats; a whole new type of floating architecture was developed by trial and error by steamboat builders trying to improve their vessels.

The first boats had deep-rounded hulls, masts for sails, bowsprits and carved figureheads and most of the passenger accommodations were below deck. These features gradually disappeared; hulls were made shallower so that the boats rode on the water instead of in it, bowsprits made way for the jackstaff, a tall flagpole on the bow which had great value to the pilot in sighting his course, and the sails disappeared completely. The first engines—cumbersome vertical affairs—were superseded by machines with stationary horizontal cylinders and oscillating pitmans which drove the paddle wheels. Since the hulls were quite shallow, boilers and engines were placed *on* the main deck and a second (and eventually a third or Texas deck) was added for the accommodation of passengers. Designers in time realized that if they made their boats longer and kept the beam comparatively narrow that the speed of the vessel could be greatly increased. To provide additional cargo room, they built "guards" which extended floor area to the outer edges of the paddle boxes. To stiffen the longer hulls, iron tie rods, "hog chains," were fastened at bow and stern and run over "Sampson" posts.

Fortunately, they kept the graceful sheer or rise of the deck fore and aft and this fact contributed much to the grace of line of the Mississippi steamboat.

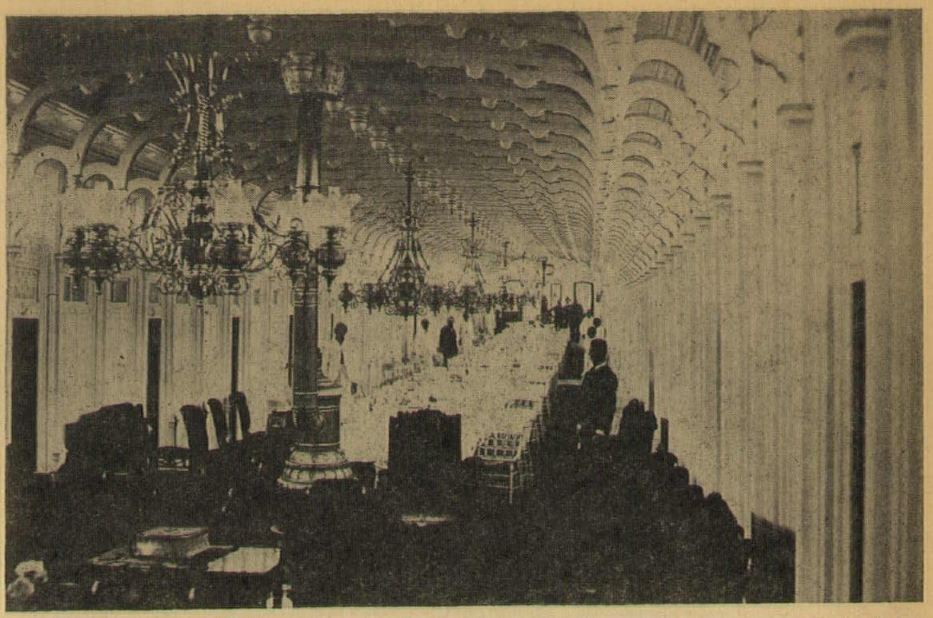
During the first two decades after Nicholas Roosevelt brought the first steamboat, the "New Orleans," from Pittsburgh to the Crescent City (1812), some 269 boats were built; between 1830 and 1840 the demand for more and more steamers resulted in the construction, mostly at Pittsburgh, Cincinnati and Louisville, of 729 vessels.

Specialization soon entered into steamboat construction. Some firms built hulls, others engines, still others cabins. And for nearly half a century, steam-

boats were built by craftsmen using rule-of-thumb methods without plants. A captain would journey to Jeffersonville or New Albany and simply tell his boat-builder what he wanted—"a twenty-five hundred bale boat—so wide, so long, so many boilers, so many staterooms"—and the result was usually to his satisfaction. In later years, plans were used; but such famous boats as the "Natchez" and the "Robt. E. Lee" were said to have been built without them.

Since the low flat hull was so little in evidence, the designer-builders concentrated their efforts above the water line. With great resourcefulness, they evolved a new architectural form combining the great, ugly, and bulky paddleboxes, the towering chimneys, and the sprawling superstructure into a graceful type of vessel which seemed to rest securely on the water rather than to tower awkwardly above it.

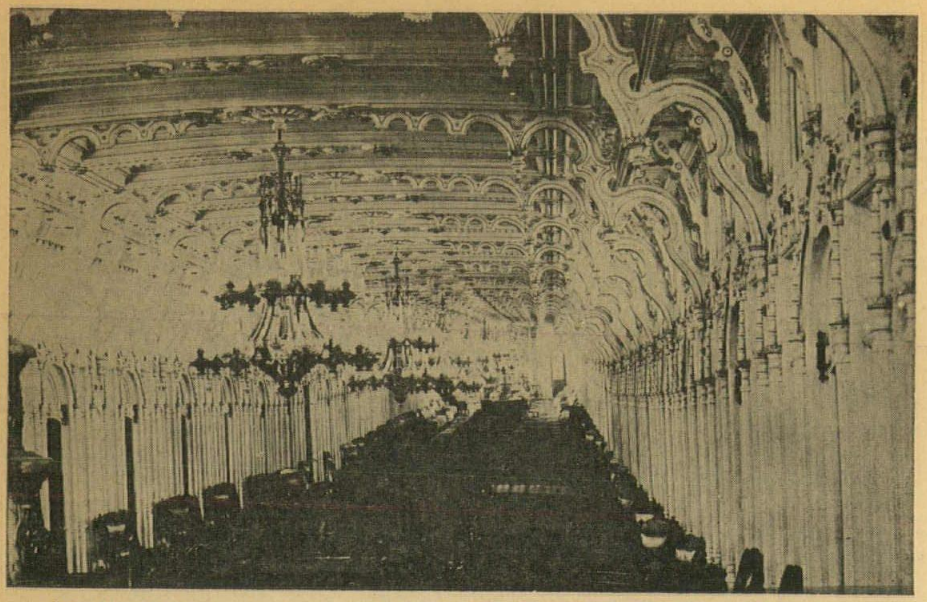
The cabin builders were chiefly responsible for bringing to full flower the "floating palace" tradition, an elegance which bordered on magnificence. On the larger boats, the cabin, 200 feet or more in length, was a "long resplendent tunnel" separating staterooms and serving as social hall and dining room for the passengers. Elaborately carved brackets supported ceilings frequently covered with a riot of near-Gothic ornament. Light from stained glass clerestory windows fell on varicolored Brussels carpets often woven especially for the boat; imported chandeliers, paintings, rich draperies, plush-covered furniture, and that ultimate of Victorian elegance, the grand piano, were reflected in the towering, gleaming mirror at the



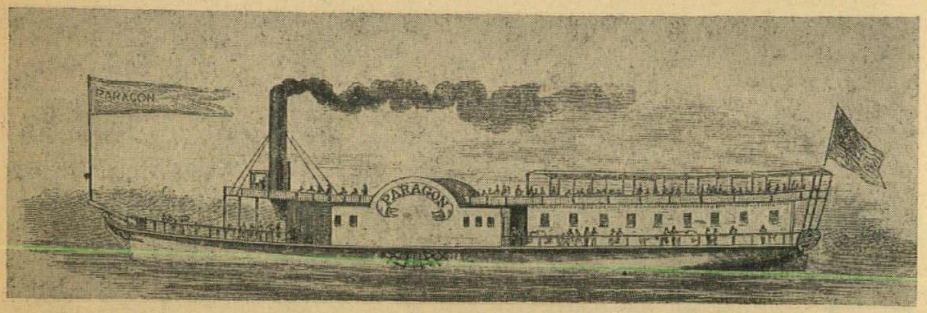
The "long resplendent tunnel" which was the steamboat cabin was converted thrice daily into a dining saloon. The cabin of the "City of Providence" (1880-1910 St. Louis-New Orleans trade) was a typical example of the bracket ornament of the day.



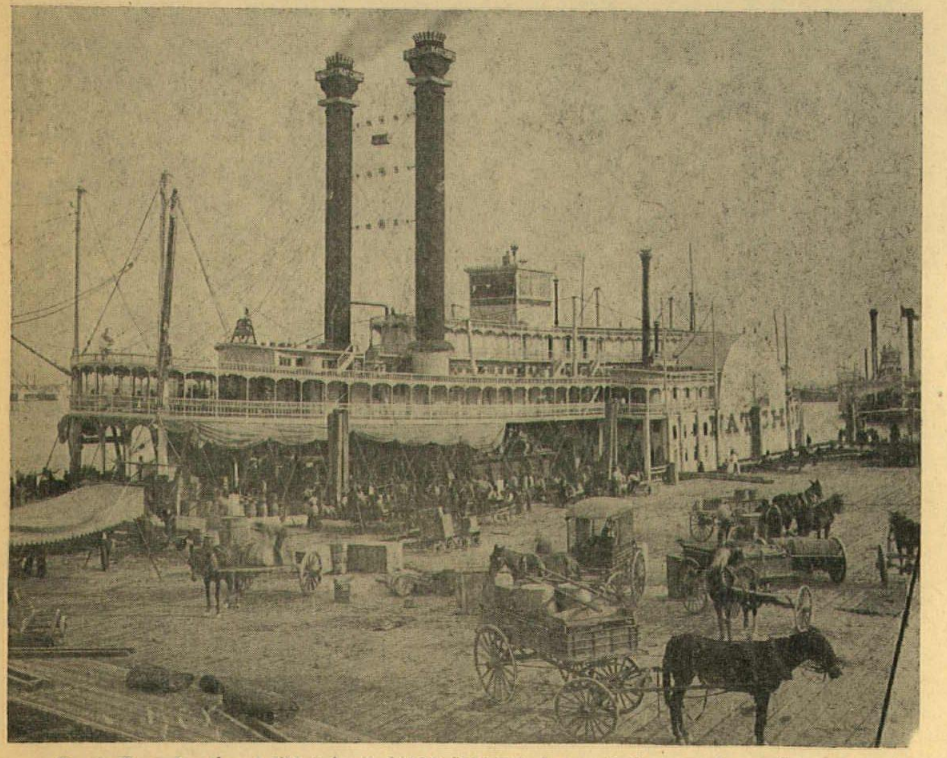
Cabin of the "Grand Republic" (1867-1877). One of the largest and finest Mississippi River Steamers ever built. The architecture here is truly "Steamboat Gothic". The lush decorations, Brussels carpet, ornate chandliers, etc. made passengers feel that they were riding in a floating palace.



Interior of the cabin of the "Thompson Dean" (1872-82) reflected the Victorian ornament of the time.



Steamer "Paragon" was the 47th boat on Western waters. Built in 1819 she retained some of the characteristics of the first boats—bowsprit, transom and awning-shaded passenger deck. The berths, however, were above deck, as were the boiler and engine.



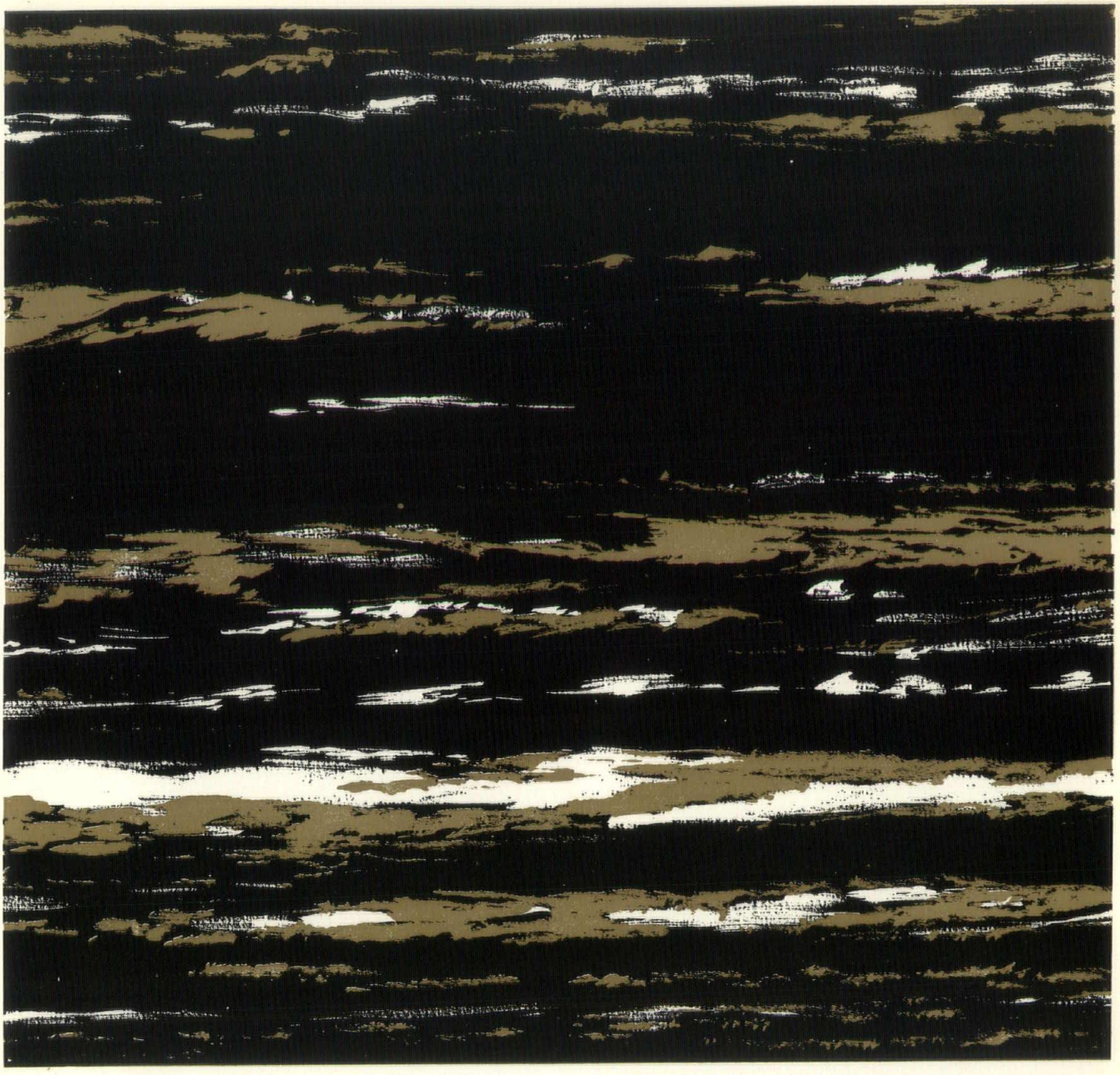
Capt. Tom Leathers' "Natchez" (1879-1889-7th boat of the name) . A large powerful steamer which ran from New Orleans to Natchez in the cotton trade. An excellent example of steamboat architecture at the height of the post-Civil War period.

end of the ladies cabin. This was travel in style!

By 1850 the Mississippi River steamboat had reached the acme of design—a curious blend of ship and land architecture which represented a very real achievement. With little or no precedence to guide them, the steamboat builders had, in less than 40 years, through experience and observation, evolved a practical, graceful type of vessel which fulfilled its purpose as a swift carrier of freight and passengers.

In mid-century the building and repair of steamboats was a major industry in the western country. Six thousand steamboats of more than a million tons were built and run on the Mississippi and its tributaries from 1820 to 1880.

Did the steamboats with their opulent ornament father the "Steamboat Gothic" style of land architecture? They didn't, apparently, since most of the gingerbread appeared on steamboats after 1850 and many Gothic revival buildings had already been built before that time. The current Gothic style ashore undoubtedly influenced the steamboat designers; in the 60's, 70's and 80's they produced boats with an exuberance of gingerbread decoration. On the exterior this ornament, light and lively, at no time obscured the sweeping handsome lines of the boats. On the interior it served to create in the minds of the passengers who lolled in their sumptuous cabins or who ate or gambled there, a feeling of living in a palace, a floating palace. The steamboat had become synonymous with regal elegance.



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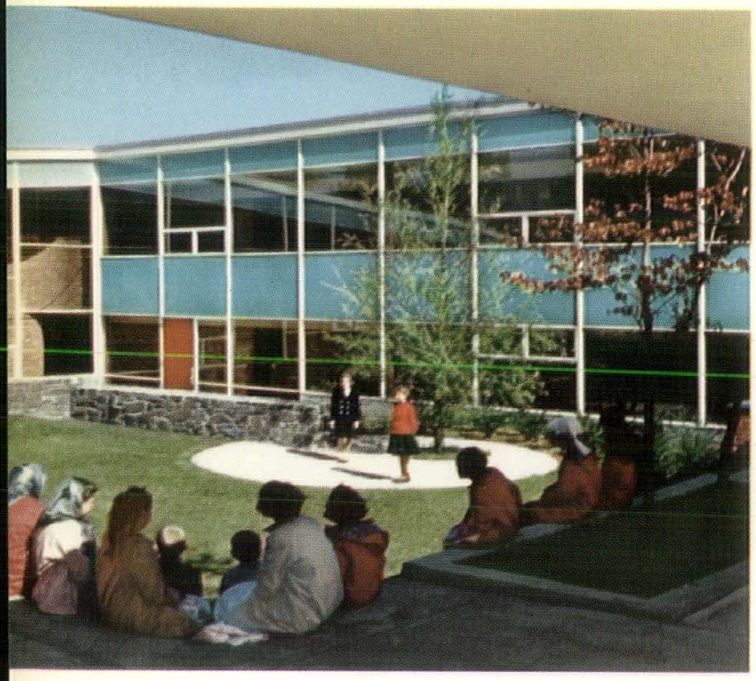
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build a fine new school



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"In our time the verdict is clear . . . educate . . . and educate properly . . . or lose the race." The narrator speaks knowingly, and the people in front of the screen can't help but be impressed. Here is an intelligent motion picture that's helping to do a vital job—build better schools.

The title of the film is "Plan For Learning." It tells the story of how one community built the school it needed. It shows how the school board, the school superintendent, the architect, and the tax-paying community worked together to build a school that was big enough, attractive, *and* economical.

It wasn't an easy job. The film shows the arguments of people who opposed the construction of a new building and the logic that got it *built.* You will hear ideas that *you* may want to express some day . . . ideas that may help *you* build a better school.

The people in this story voted on the new school issue. "And so they built the new school," says the narrator. "They voted for colorful walls, for huge open windows . . . for bright functional classrooms. Most of all, they voted for the children."

This film was produced in cooperation with the American Institute of Architects and the American Association of School Administrators. Three members of each group served in an advisory capacity through all stages in developing the film. If you would like to show this film, send in the coupon below:

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(This film is available after July 1. There is no charge. Viewing time: 27 minutes. 16 mm, color, sound)



SHOWN: Quartered Benge Weldwood Paneling, Occidental Life Insurance Company, Raleigh, N. C. Architects: Kemp, Bunch and Jackson, Jacksonville, Fla.

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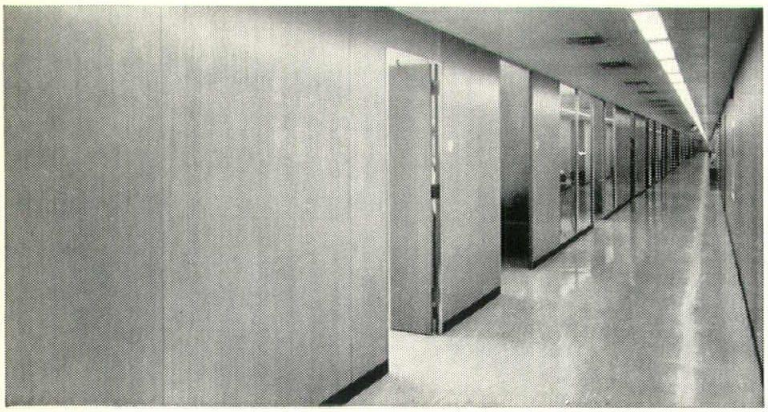


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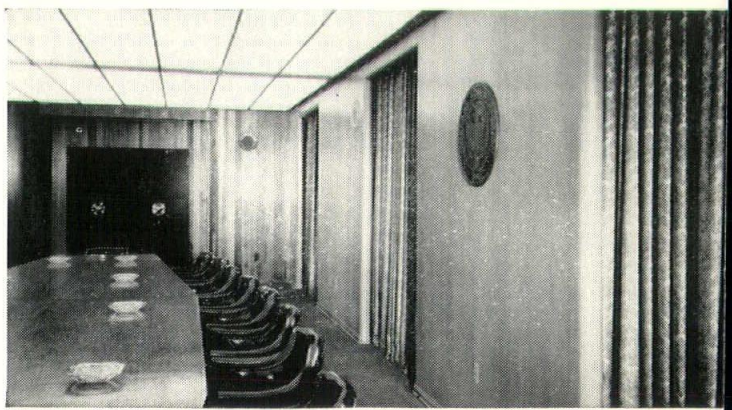
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WELDWOOD MOVABLE PARTITIONS give real wood beauty, let you change office layout overnight. Mineral core stills noise. Shown: Korina® Weldwood Partitions, Ford Motor Company's Staff Building, Dearborn, Mich. Architects: Skidmore, Owings & Merrill, N. Y.



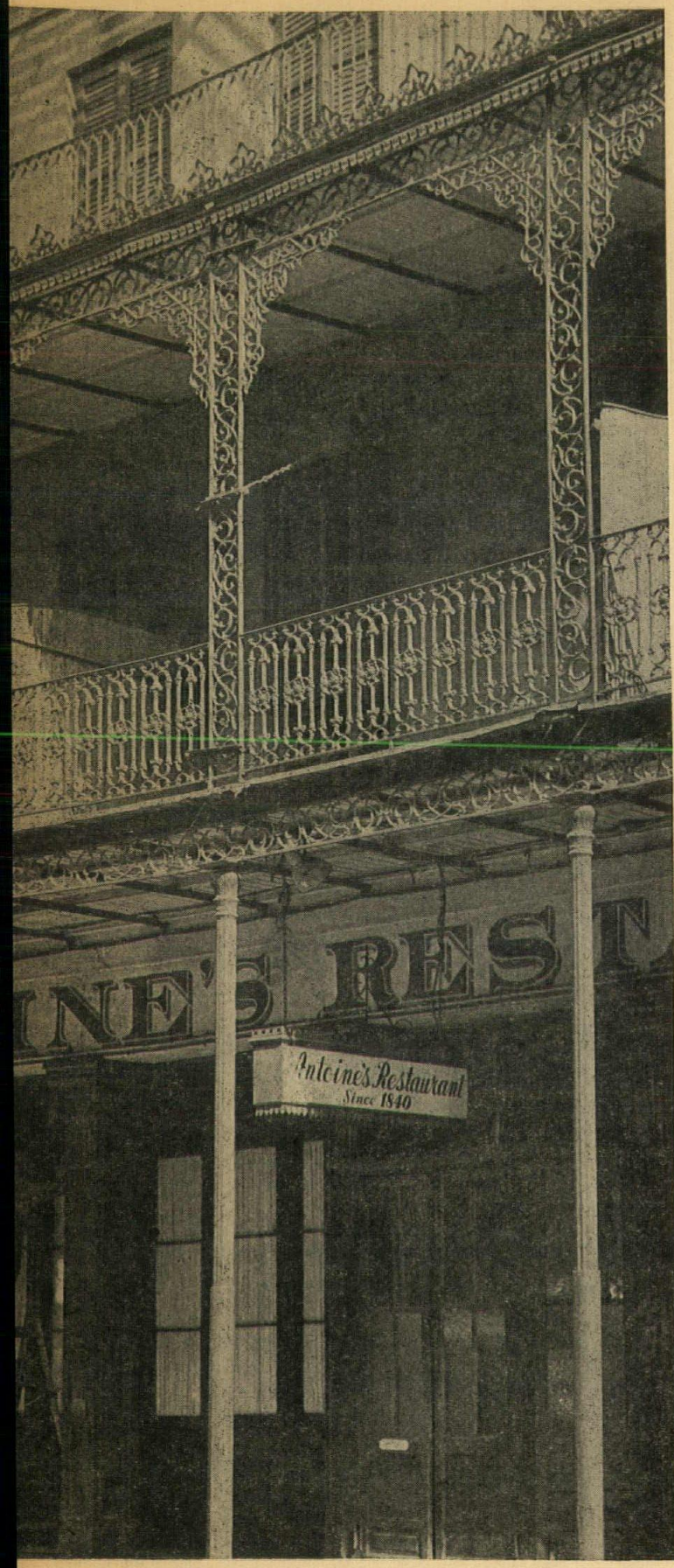
WELDWOOD FLEXWOOD® – selected wood veneer on cloth backing – is quickly installed to any hard, smooth surface, flat or curved. In more than 40 woods. Shown: Budget-priced Random Grade Birch in Conference Room, Veterans Administration, Washington, D. C.



NEW ORLEANS



Frank Lotz Miller



Frank Lotz Miller

If you take your time, some evening, and evening is a good time to do it, you can take a walk in parts of New Orleans and you can seem to re-live many of the important things that have been written about it as one of America's most interesting cities.

You can become a part of a era when legend and fact were merged to give color and life to song and story . . . you can recall the pages of Andrew Jackson and his Battle; Lafitte and his pirates; the anchoring of the stern-wheelers on the river levee; cotton . . . . the early life of Armstrong and the birth of Jazz in Storyville . . . . Basin Street.

You can see the founding in this country of the ancient culture of France brought to Louisiana by its architects and builders . . . . visit a job-site on Chartres street where in 1745 Claude Joseph Villars Dubrel built the Ursuline Convent designed by architect Ignace Francois Broutin . . . . the only building known to have survived the period of French rule in eighteenth century Louisiana . . . . you can see the results of a great rebuilding program which occurred following great fires of 1788 and 1794 . . . . works of architects and builders such as Barthelemy Lafon, Hillaire Boutté, Gurlie and Guillot and Godefroy du Jarreau . . . . their new and more substantial structures of brick masonry and tile roofs. You would recall the great works of Benjamin Henry Latrobe, generally acknowledged as the founder of the architectural profession in America, and who lies buried in an unknown grave somewhere in the city following his death in September, 1820 of yellow fever . . . . his Louisiana State Bank Building at Royal and Conti streets, still standing as a monument of his genius.

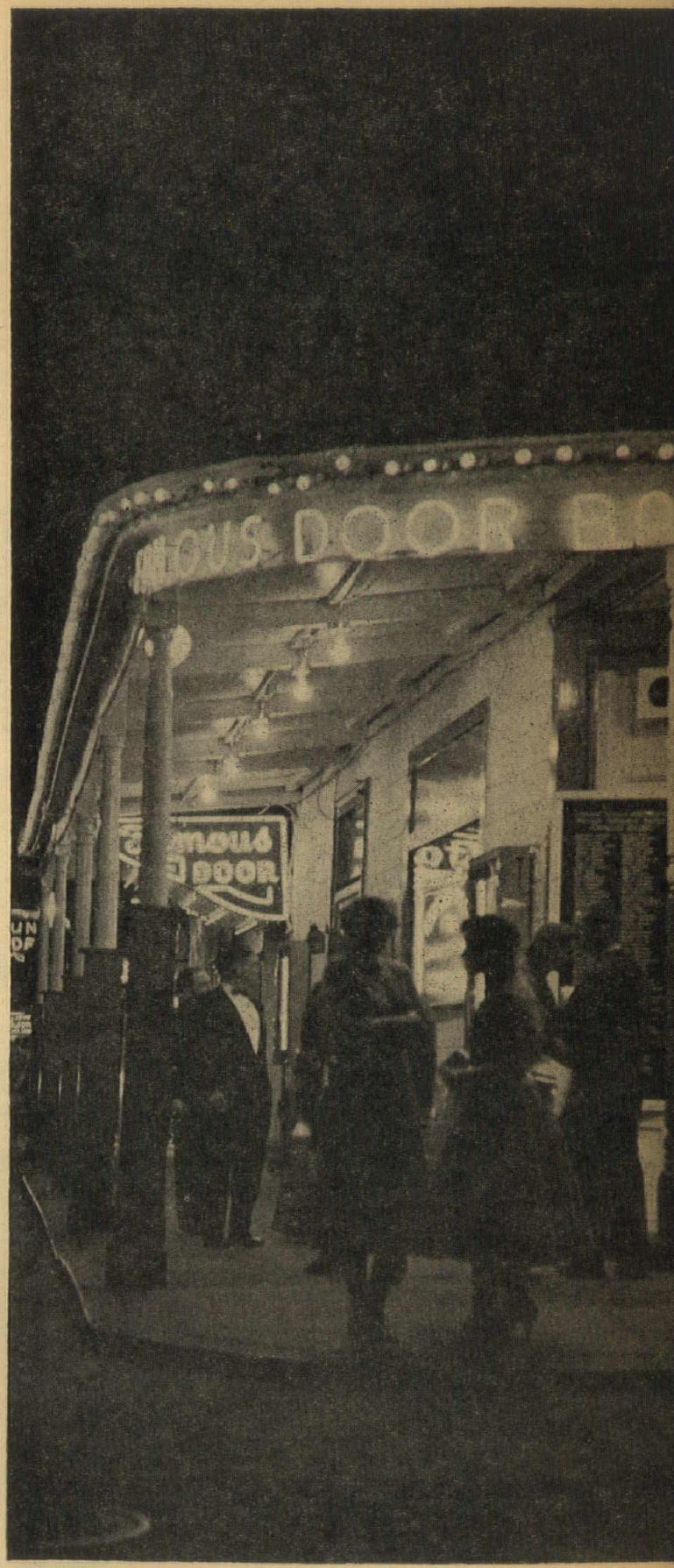
If you walked long enough you would observe the work of James Gallier

. . . . walk past the Old City Hall now "Gallier Hall" . . . . the second St. Charles Hotel . . . and, the Custom House on Canal Street, whose cornerstone was laid in 1849 by Henry Clay for the architect Alexander Thompson Wood . . . . its Marble Hall in its interior is still regarded as one of the finest Greek Revival interiors in America.

You would mix with the reality of the present-day decendants of the past . . . modern Jazz on Bourbon Street which beats out a nostalgic ring of the 20's . . . entertainment for all . . . have coffee at the French Market where the old city meets the river . . . and where longshoreman rub elbows with tuxedos and trenchcoats. Your walk might take you along the stretch of waterfront labeled as the second largest port in America, where flags fly from all nations . . .taking and placing cargo to and from the world.

You would listen to all languages, dialects, and accents . . . French, German, Spanish, Italian . . . bits of Brooklyn, Texas, Minnesota, Mississippi. You would see a new awakening in its new buildings . . . reflecting a new era . . . of a growth needled and fed by the invasion of heavy industry and an expanding economy. . . and you would also see the retention of many of its old customs . . . its charm and honesty of life in an international city . . . its people and their culture of the past combined with a hard driving ambition for the future.

As we said, if you take your time, some evening, you can take a walk in New Orleans, and you can feel much of the color that has been written about it as one of America's most interesting cities.



Frank Lotz Miller



Robert Simmons

Rue Bourbon, one of the most famous streets in the world is still a feature attraction for visitors to New Orleans. Its entertainers, clubs and restaurants, unique to say the least, present an interesting contrast to the many cultural ,and historical subjects found in the old city.



Robert Simmons

Still the jazz capital of the world, New Orleans entertainment spots feature outstanding musicians and entertainers. Here Raymond Burke, all-time Dixieland great, plays with a group on Bourbon Street.



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New Orleans Convention Check-List:

RESERVATIONS

Reservations can be made through the Hotel Housing Bureau, P. O. Box 1460, New Orleans, La.

HOTELS

The Roosevelt Hotel will be Convention Headquarters. Other leading hotels where delegates will be staying, include the Jung, Monteleone, New Orleans, and St. Charles Hotels. All are in downtown area.

REGISTRATION

All delegates to the Convention must register and be accredited as delegates before 5:00 P.M. Tuesday, June 23. Registration desks will be located in the Roosevelt Hotel.

Registration fees: Members of the Institute, $15.00; Chapter Associates, $10.00; Male Guests, $10.00; Ladies, $3.00; Junior Guests, (under 18) No Fee; Students, $1.00; Exhibitors, No Fee; Press, No Fee. In the case of all but students and juniors, the fee includes an invitation to the President's Reception. Students, exhibitors and other non-registered guests may procure invitations to the President's Reception at the ticket desk if they wish to attend, at $3.00 per ticket.

PRODUCT EXHIBITS

Seventy-five exhibits of outstanding quality products, featuring new design uses, will be on display in the International Room adjoining the Ballroom of the Roosevelt Hotel. Coffee bars will be open; refreshments will be served in the exhibit area during coffee breaks and other appropriate times. The Producers' Council has cooperated in the development and handling of this attractive exhibit.

HOSPITALITY LOUNGE

The New Orleans Chapter Lounge and Hospitality Center will be located in the Gold and Rex Rooms of the Roosevelt Hotel. The center will be open from 8:30 a.m. to 5.00 p.m., Monday through Friday. Coffee will be served by the ladies of the Host Chapter.

ARCHITECTURAL EXHIBITION

An exhibition of the work of Medal Winners, Honor Award Winners, new Fellows elevated for Design, Reynolds Award, and Homes for Better Living Awards will be on display in the University Room, Roosevelt Hotel.

TRAVEL MEDIA

If you travel to the Convention by commercial plane, you will arrive at Moisant International Airport just north of the City at Kenner, Louisiana. Fast, convenient surface transportation connects you with all hotels.

By rail, you will enter the city through the new Union Terminal located within a few blocks of the downtown section.

Bus travelers will arrive at downtown bus depots within walking distance of hotels.

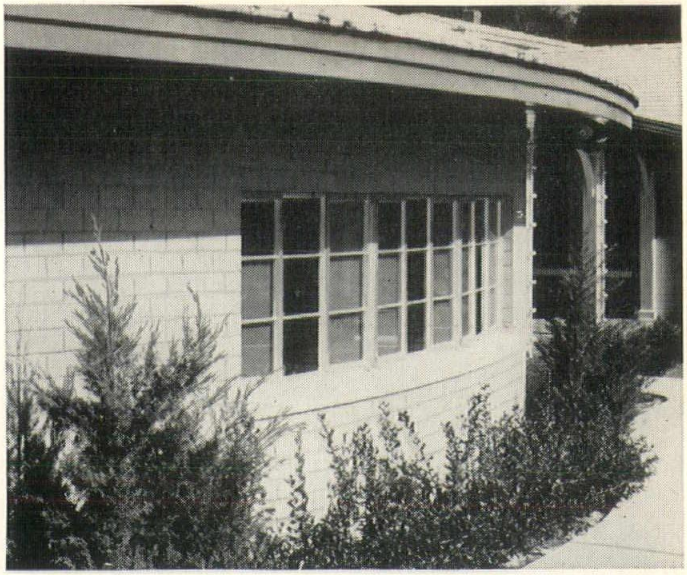
MISCELLANEOUS

Your downtown hotels are all in walking distance of shopping and entertainment centers. Canal Street, the financial district, the Vieux Carré (Frence Quarter) are readily available to all downtown guests. For trips Uptown, or to outlying areas within the city, New Orleans maintains excellent surface public transportation facilities.

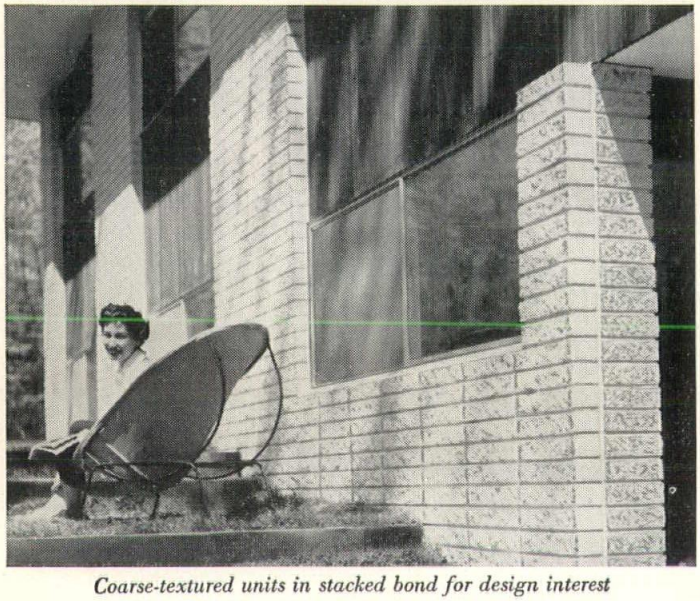
For the visitor to New Orleans, side trips can be made easily during your stay . . . to the Gulf Coast area in adjoining Mississippi. Biloxi, Gulfport, Ocean Springs, Bay St. Louis . . . all are within a maximum radius of 60 miles from the city of New Orleans. The Louisville and Nashville Railway Co. maintains service to Gulf Coast cities daily. Baton Rouge, Louisiana's capital city, is upriver about 80 miles. An excellent 4-lane highway connects with New Orleans.



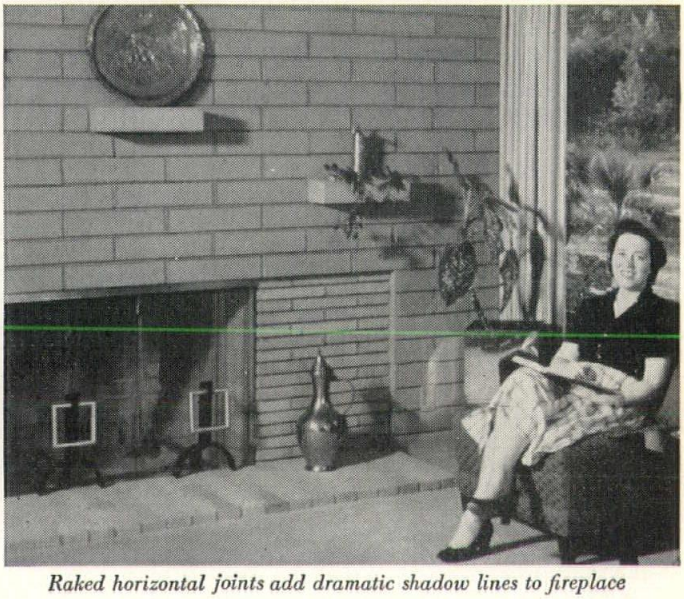
Living concrete in integrally colored 2"-high split block



Painted 4"-high units. Another of concrete masonry's many new forms



Coarse-textured units in stacked bond for design interest



Raked horizontal joints add dramatic shadow lines to fireplace

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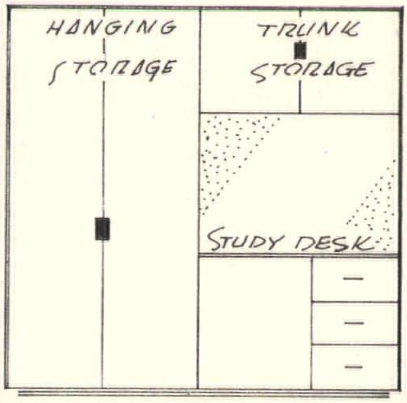
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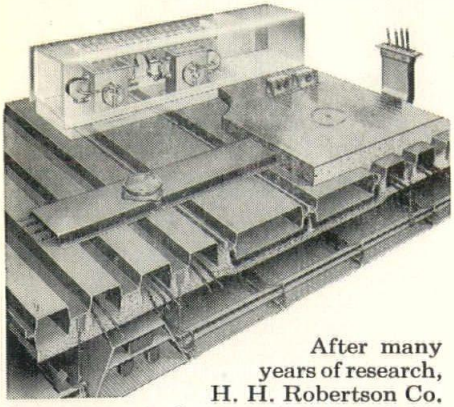
molds wearing surfaces of high-pressure plastic laminated to fire resistant core stock . . . Maintenance Free . . . and serviceable and lasting as concrete and steel.

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☐ Please send me further information about Q-Air Floor.

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PROGRAM HIGHLIGHTS

(check your program for details)

Friday, June 19—
AIA Board of Directors

Saturday, June 20—
AIA Board of Directors
ACSA Registration

Sunday, June 21—
A.M., ACSA Meeting
NCARB Meeting
P.M., ACSA Meeting
NCARB Meeting

Monday, June 22—
Registration. Opening of Products Exhibits ACSA Meeting; NCARB Meeting; Producers' Council Board Meeting; Producers' Council Luncheon; Assembly of AIA Chapter and State organization presidents; Evening dinner of NCARB.

Tuesday, June 23—
Registration, Opening Session of Convention; Keynote Address, "Design" Edward D. Stone, FAIA; Product Exhibits; Business Session continued in afternoon; 12:00 noon showing of "Plan for Learning" film jointly sponsored by The American Institute of Architects, American Association of School Administrators, and the United States Steel Corporation; Lunch; The Architecture of Historic New Orleans by Samuel Wilson, Jr., FAIA; President's Reception in evening at Old City Hall.

Wednesday, June 2—
Business Session; Products Exhibition; panel—"Design Factors and Resources"; lunch as arranged by Alumni, State, and other Architectural Fraternities, etc.; afternoon panel, "Individual Theories of Design"; evening free.

Thursday, June 25—
Balloting; business session; presentation of AIA Awards; panel "The Economic Value of Design"; Product Exhibition; Investiture of Fellows at Delgado Museum, and presentation of Gold Medal to Walter Gropius, FAIA.

Friday, June 26—
Business Session; Products Exhibition; Critique; Concluding Business Session; Adjourn.



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A Salute to the A I A

As members of the New Orleans Chapter, Associated General Contractors of America, we salute the American Institute of Architects, and bid them a warm welcome to our city. The A.I.A. has made distinguished contributions to the profession of architecture and to the welfare of the nation. We are proud that our association, at both the national and the local level has extended its cooperation to the A.I.A. in the solution of common problems, and in working toward the goal of better construction at lowest cost.

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The Middle South Continues Its Growth As America's New Industrial Frontier

America's new industrial frontier — the middle South — continues a growth that is as unlimited as its abundance of raw materials and human energy that feeds it.

Centered in this area which fans out geographically to the north, east, and west, is the state of Louisiana and its sister states of Arkansas, Alabama, and Mississippi. These states form the core of a current industrial growth that is transforming sugar cane fields and cotton farms into plant sites and suburban residential areas.

Along a 132-mile stretch of the Mississippi River from New Orleans upriver to Baton Rouge, U. S. industry has set down more than $1 billion in new and expanded plant facilities since World War II. And the pace continues. In this area industrial giants are adding to their new plant facilities. Kaiser is spending $70 million for an alumna plant and a chemical plant, its third big installation in this area. At Burnside, Louisiana Ormet Corp., a joint venture of Olin-Mathieson and Revere Copper & Brass is putting up a $54.5 million alumina plant of a 4,000-acre tract.

The key behind much of this rush to construct new facilities is oil . . . plus sulphur, natural gas, salt, and a very important resource . . . water.

Each of the middle South states are experiencing in various degrees the comparative build-up and expansion, however using Louisiana as an example, its geographical location as a trade and development center is highlighted by the availability of deep water inland ports at Baton Rouge, and the port of New Orleans a gateway to Latin America.

The tonnage records at Louisiana's three deep-water ports have been reaching new highs almost every year since World War II. New Orleans is billed as the nation's second port. Baton Rouge, is the farthest inland deep water port in America, being 240 miles inland from the Gulf. These major ports and points of distribution thus become a key to the expansion and trade with the entire Mississippi Valley.

The area's list of natural resources is an impressive one. Louisiana's oil wells, for instance, now produce about 270 million barrels of crude oil and 2 trillion cubic feet of natural gas. Its sulphur output from its mines is more than one-third of the nation's total.

While oil, and petrochemical industries hold a portion of the state's resources spotlight, forestry products take no back seat. It is said that pine trees grow faster in Louisiana than in any other state. Louisiana's forests total approximately 16 million acres which represents about 56 per cent of the state's land area.

Key effort behind the direction and promotion of the area's industrial development and expansion is an interlocking teamwork supplied by both public and private industrial groups.

In Louisiana, for instance, as is true in Arkansas, Mississippi, and Alabama, an alert state development agency, the Department of Commerce and Industry maintains a constant research and development program which interests and attracts new plant investment and expansion. Teamed with this public body are such interests as the Middle South Utility group which includes aggressive private utilities maintaining a continuing effort for the attraction of industrial growth.

According to Curt Siegelin, executive director of Louisiana's Department of Commerce and Industry, total plant expansion for the year 1958 totaled $197,-242,387. Investments for plant expansion during 1957 totaled $239,242,387, and in 1956, $563,-359,659.

During 1958, Siegelin said that the chemical and petroleum products industries led the types of manufacturing establishments locating or expanding within the state. A total of $75,485,702 was invested during the year in this classification.

While chemical and petroleum products led in investments, Siegelin said that the greatest number of new jobs was created by food and kindred products which were established or expanded during the year.

Electric power plants ranked second in investment among the types of industry. A total of $64,105,000 was invested in power plants, followed by a $33,-336,750 investment in paper and paper products.

The total growth rate also in the deep south is impressive. In Louisiana, the state has outstripped national averages for the past 10 years in all five primary business activities.

From the Blue Book of Southern Progress which recorded a period between 1947 and 1957, the state exceeded national averages in business volume manufacturing, retail trade, wholesale trade, and service trade.

With this base of industrial growth energy, the area looks forward to new highs in construction.

The Department of Commerce and Industry of Louisiana anticipates an increase in industrial development throughout the South for 1959.

RECEPTION—

(Continued from Page 16)

The building is now under the direction of a city cultural commission for development as a cultural center.

Tickets are included in registration fees with exception of students exhibitors and other non-registered guests; however tickets to the affair may be secured at the ticket desk, if desired, at $3.00 per ticket.

Air Conditioned Convention

June is a warm month in the Deep South, however New Orleans gets the benefit of cooling breezes that come in from the Gulf. Even with Gulf breezes, the weather is warm and sometimes, more humid than hot . . . but for the visitor his stay is always enjoyable, for a great percentage of the city's area is completely air conditioned. All convention hotels are completely air conditioned at comfortable temperatures. Commercial shops and entertainment spots maintain year-around air conditioning systems.

Convention Hotels

The Convention hotels are conveniently located, for an easy walk between events. The Jung and New Orleans Hotels are located on Canal Street about 4 blocks from the Roosevelt (convention headquarters). The St. Charles is located 3 blocks from headquarters on St. Charles Avenue; and the Monteleone is located in the Quarter on Royal Street about 3 blocks from the Roosevelt.

Recreation and Sports

June is normally an excellent month for salt water fishing both in Lake Pontchartrain and the Gulf. Guests to the convention handy with the rod and reel will find plenty to explore in the way of new water and fish.

Golfers also will find available excellent courses within New Orleans and area. Two public courses plus several private country club facilities are located within easy reach.

Swimming and boating on Lake Pontchartrain is available within a 10-minute trip from downtown.

For deep-sea fishing, a short drive to Gulfport, Biloxi or Grand Isle will provide access to deepwater trips into the Gulf. Rental boats are available from daily fees beginning about $60.00.



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A camera, projector, three types of viewers, and all necessary printing accessories are available with the Micro-Master system, and all equipment can be obtained through your local K&E distributor. He can also furnish 105mm reductions and enlargements of your drawings as a service. For complete information, call your K&E dealer, or write to Keuffel & Esser Co., Dept. AB-6 300 Adams St., Hoboken, N. J.

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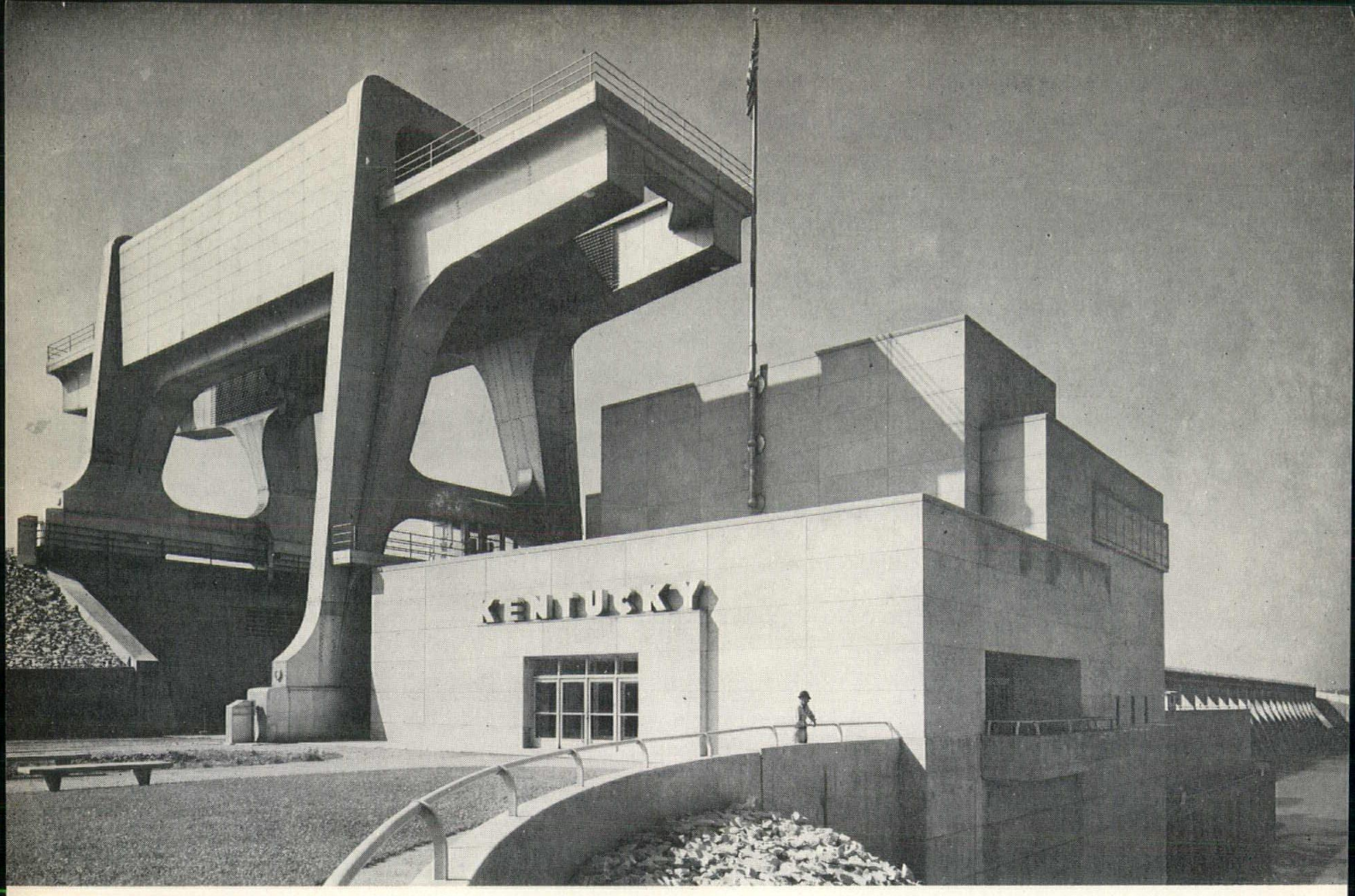
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The greatest of all TVA dams—The Kentucky, completed in 1944 at a cost of $119,200,000. It measures 8,422 feet, with a height of 206 feet, and approximately 7 million cubic yards of concrete, earth and rock went into its basic construction. The colossal gantry crane is the largest ever built by TVA and is one of the most attractive. Unlike any other TVA dam, Kentucky supports both highway and railroad.

At right, the Hiwassee—completed in May, 1940, at a cost of $23,200,000, measuring 1,376 feet in length and 307 feet high. It is primarily a storage dam, being built originally with only one generator installed. It is considered by many to be the most beautiful dam built by TVA.

TVA — One of the South's Largest Projects

To many Americans the Tennessee Valley Authority symbolizes a center of public power domain which continually is the subject of a heated controversy between public and private power interests.

But to architects and engineers, its design and construction holds an extraordinary appeal because of its forcefulness and its simplicity.

Most American's relate its design and construction to the early and middle 30's but for the most part it had its origin in the minds of the country's leaders as early as 1824 when Secretary of War John C. Calhoun sent a report to President Monroe recommending improvements on the Tennessee River as a part of a national program to connect the various parts of the country by roads, canals, and river channels.

The Tennessee had all of the problems of any other river its size. And it was further cursed with the Shoals. Some geologists believe that the river left a southerly course thousands of years ago and cut across the Cumberland Plateau into the greater Mississippi Valley. If this is true it found its new bed uncomfortable, for it came down upon rugged shoals just as it turned north. Except in the season of low flood, the Shoals had the effect of breaking the river in two. Frequently it was navigable above and below the Shoals, but a boat of any size could rarely put out from Knoxville with the expectation of ever reaching Paducah or New Orleans.

Several attempts were made during the nineteenth century to create a reliable channel, but for various reasons failed. When TVA was finally created in 1933, the Tennessee Valley was one of the poorest regions in the entire country. Two centuries of abuse had ravaged the once beautiful, wooded hills, had sucked the energy of the land, and had stripped away its covering, leaving the fields to be washed away by the rain. Crops, when they were not washed away in spring floods, were stunted by summer droughts and impoverished soil.

On the Tennessee it was the same with navigation . . . too much water or not enough water. Two dams, the Wilson, and Hales

Bar dams built before TVA were not enough. Its planners cited a need for a network of dams to provide a check on the water as it fell, and reservoirs to retain it for the land when it failed to rain.

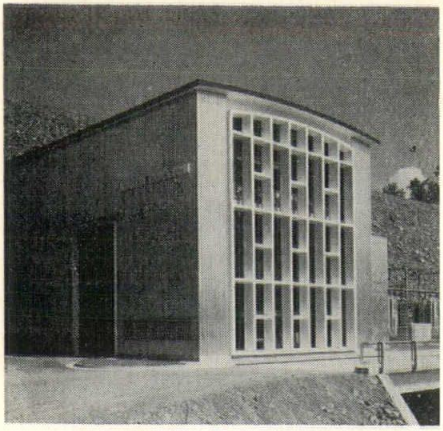
Following the approval by Congress in 1933 of the TVA project, the first of the new dams . . . the Norris, was completed July 28, 1936. The Norris was the first of 20 dams that TVA was to build in the next twenty years.

There are nine "Main River" dams on the TVA system. The main river dams are all located on the Tennessee river.

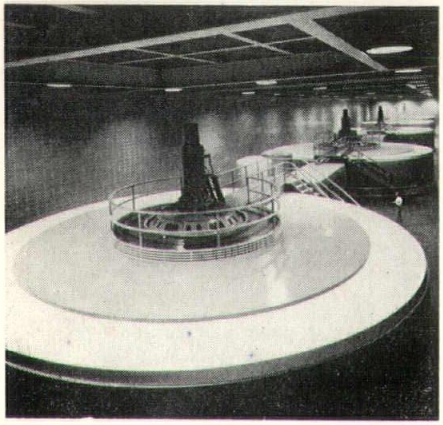
Construction of the Norris Dam, on the Clinch, was under way only six weeks when, in November, 1933, dynamite crews and steamshovels set to work carving the earth and rock on the banks of the Tennessee in northern Alabama. Wheeler Dam, the first of seven multi-purpose dams, was begun at the Elk River Shoals, sixteen miles above Wilson Dam. The Wilson and Hales Bar dams were both built before the existence of the TVA. The other main-river dams include the Pickwick, Guntersville, Chickamauga, Watts Bar, Fort Loudon, and the Kentucky. The completion of the Kentucky in the fall of 1944, was a final step in a century-old struggle to make the river navigable all the way from the Ohio River to Knoxville.

Some statistics on the main river dams: Fort Loudon, the last started on the Tennessee, and the one farthest upstream—4,190 feet long; 122 feet high; construction started in July, 1940 and completed in November, 1943, at a cost of $43,000,000.











Quality of design in TVA utility sections is shown in these photos. The first photograph shows a portion of a powerhouse at the South Holston Dam, near Bristol, Tennessee-Virginia. For economy of construction and maintenance, aluminum panels were used to cover the structural frame of the powerhouse.

One of the largest industrial structures in the world is the Shawnee steam power plant. Its well designed buildings are reflected in the second photo, a chlorination building at the Shawnee project. This plant supplies the Atomic Energy Commission's gaseous diffusion project at Paducah, Kentucky.

Clean lines and detail in the tiled generator room of the Kentucky Dam can be seen in the third photograph.

In the lower photo is a typical residence located near the Apalachia Dam. Twenty years old, houses of this type still maintain a contemporary design quality.

Residential design was an important factor in the beginning of TVA. Starting with the construction of the Norris Dam in 1933, a small staff of the Land Planning and Housing Division of TVA was given the task of planning and designing the village of Norris near the dam site. Here the architects gained much experience in site planning and development. In one month, the section produced a plan for the town of Norris, a permanent village near the Norris Dam in Tennessee. Altering an original program for 1,000 homes, the planners finally settled on a more modest beginning, and laid out the town to include 294 houses, 9 duplex houses, and 5 apartment buildings.

Its location is midway between Chattanooga and Knoxville.

Chickamauga — near Chattanooga, Tennessee. Completed in March, 1940 at a cost of $41,000,000, the dam measures 5,800 feet in length and is 129 feet high. Its construction solved a flood control problem of the city of Chattanooga. Between 1910 and 1930 the Tennessee river rose to flood stage no less than nineteen times, and it reached disastrous proportions three times, the worst in 1917.

Hales Bar Dam was purchased in 1939 by TVA from the Tennessee Electric Power Company for $11,686,773. It was originally built in 1905-13. However, after purchase by TVA was completely remodeled. It measures 2,315 feet in length and 112 feet high.

Guntersvile Dam is located midway on the Tennessee at its southernmost bend, near Guntersville, Alabama. Completed August 1, 1939 at cost a of $39,000,000; 3,979 feet long and 94 feet high.

The Wheeler Dam construction was begun in 1933 and completed in November, 1936, at a cost of $48,200,000. It is the lowest of TVA's main river dams—72 feet high. Its length measures 6,342 feet.

Built only fifteen years before Norris, Wilson Dam presents a confused architecture. A "prior-TVA" dam, construction on the Wilson project was initially started in 1918 by the Corps of Engineers and finally completed in 1925, following an interruption due to the Armistice. Congress turned it over to the TVA in 1933. It is 4,535 feet long and 137 feet high. Cost $52,000,000.

Pickwick Landing Dam—7,715

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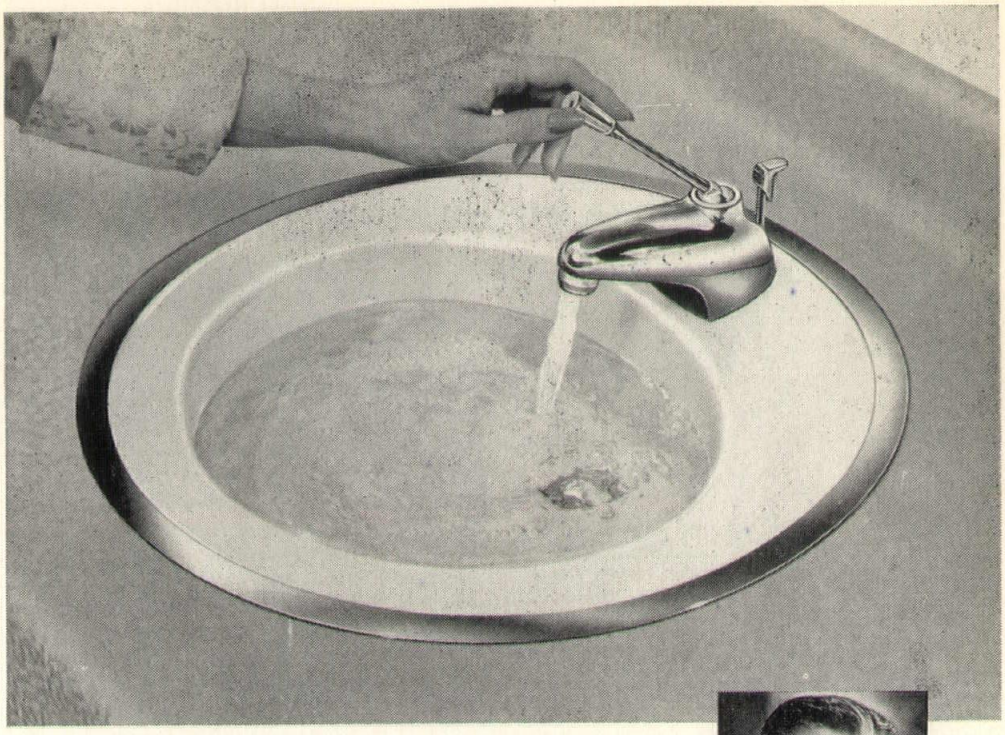
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Letters

● In your coming issue could you please use some photos or a story about the big dome building in Baton Rouge, Louisiana. At least I believe it is located near Baton Rouge, Louisiana. I have seen this building presented some time ago in another journal, but you people should know about it since you are headquartered in that area, and are near Baton Rouge.

A. C. Johnston

Atlanta, Ga.

¶ The dome that reader Johnston apparently refers to is the Union Tank Car Company Building located near Baton Rouge, and which appeared as a feature in our July, 1958 issue.—ED.

● Enclosed is our check for $3.50 for 1-year subscription to your publication. Also we would like to have an additional copy of your January issue. If there is a charge for the latter please send the bill for my attention.

We have enjoyed receiving your publication very much in the past and want to get it on a regular basis now.

J. C. Copeland

Mountain Home, Arkansas

● I am advised that my residence at 4732 Richmond was featured in your publication of March, 1959.

Would you please forward to me at your earliest convenience six issues of this publication.

I thank you for this consideration.

Donald J. Zadeck

Shreveport, La.

● We would like to tell you how much we enjoy your magazine each month. The only gripe we have is that it should be a little thicker or or then maybe it shouldn't because as it is now it doesn't take so long to read it. And after all, that is what is wrong with the big magazine. It takes too darn long to read them.

About all you can do with them is put them in your library.

Jimmy Cousins

Memphis, Tenn.

¶If reader Cousins only knew how much we dream of a "thicker" magazine. We would gladly stand the "gripes" of our readers.—ED.

CHAPTER EVENTS

ALABAMA CHAPTER

Meets three times each year. First meeting is the second Friday in January and held in Birmingham. Second meeting is held Spring-Summer and alternates between Mobile and Montgomery. Third and Fall meeting is held annually at the School of Architecture at Alabama Polytechnic Institute at Auburn.

ARKANSAS CHAPTER

Arkansas Chapter meets four times each year. In January, April, July or August and October. Meetings are usually held in Little Rock at local hotel beginning at 6:00 p.m. July-August meeting includes party for associates.

LOUISIANA ASSOCIATION

Although Louisiana has chapters in Baton Rouge, Shreveport, New Orleans, Lake Charles, Monroe, and Alexandria, the Louisiana Architects Association has an annual meeting usually held in conjunction with the Gulf States Regional Conference plus another meeting which is held in the various chapter cities also annually. The 1959 meeting is scheduled in conjunction with the 1959 National Convention of the AIA in New Orleans June 21-26.

MEMPHIS CHAPTER

The Memphis chapter has twelve meetings annually. The 1959 schedule is as follows:

June 8
July 6
August 3
September 14
October 5
November 2
December 7

The July meeting is subject to change. The December meeting features the election of officers and is usually a dinner meeting. One other dinner meeting is held each year.

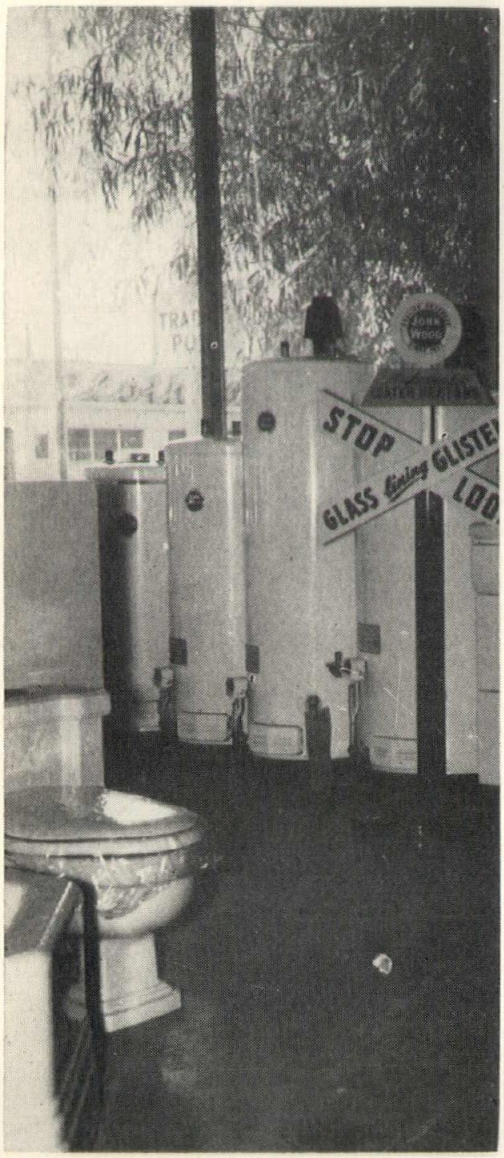
MIDDLE TENNESSEE

The Chapter holds twelve monthly meetings, held at the Noel Hotel in Nashville beginning at 12:15 P.M. on the Second Wednesday of each month. A special dinner meeting is held in the Spring and Fall.

SHREVEPORT CHAPTER

Chapter has monthly meetings held at the Embers Restaurant at 12:00 noon and all are scheduled on the third Wednesdays of each month unless changed to special events.

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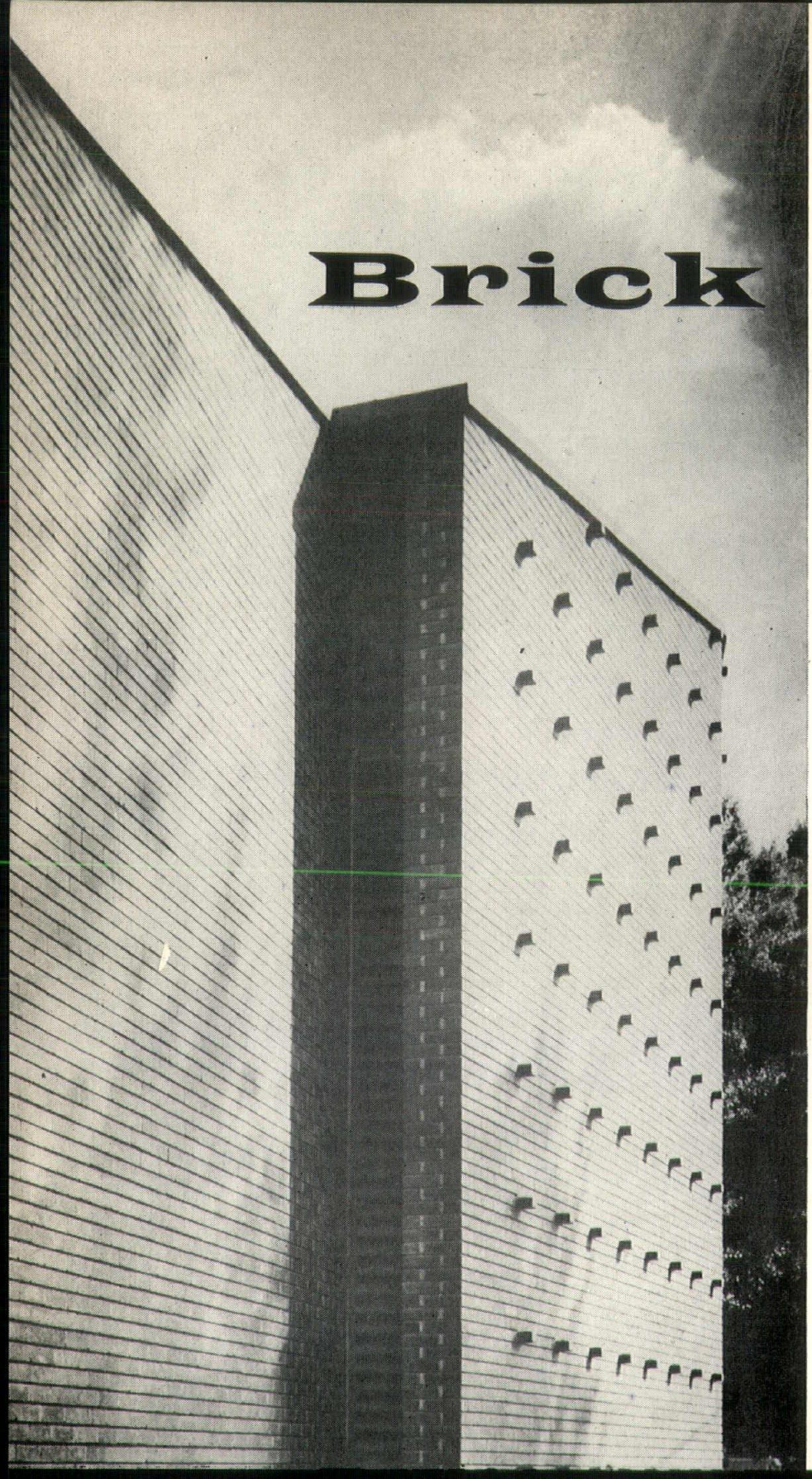
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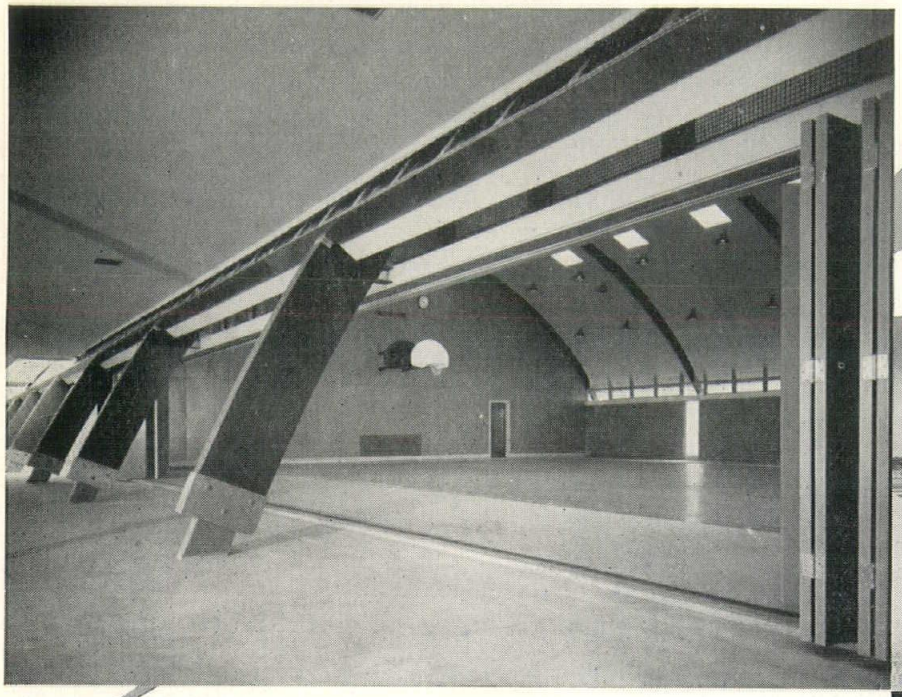
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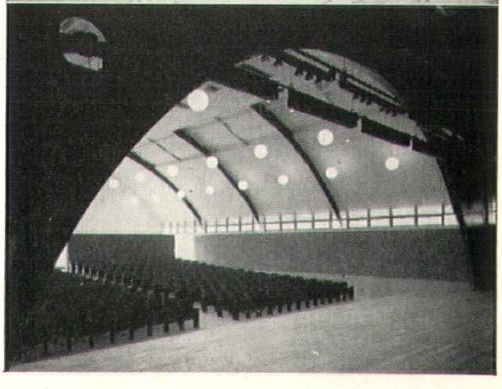
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Gulf States Party Set at Jung Hotel

The Gulf States Regional Council, AIA will hold a Cocktail Party, Buffet Dinner and Dance on Thursday evening, June 25, 1959. The event will be held in connection with the National AIA Convention in New Orleans.

Scheduled for the Tulane Room of the Jung Hotel, members will be treated to dinner and dance music by an eight-piece blues and dixieland orchestra with a side attraction of "Sweet Emma, the Bell Gal."

Members of the Southern and the Mississippi-Louisiana Brick and Tile Manufacturers Association will be hosts to an outstanding cocktail hour beginning at 7:00 P.M. followed by dinner at 8:30 p.m. Dancing until 12:30 a.m.

Tickets are $6.00 per person.

The event has been planned for the enjoyment of all Gulf States Region members and in lieu of the usual annual meeting normally held in the early fall. Because of the National AIA Convention's New Orleans program, the Council voted to withhold the usual annual meeting until 1960 when it is scheduled for Hot Springs, Arkansas.

Brick & Tile Group Annual Convention

The Mississippi-Louisiana Brick & Tile Manufacturers Association has scheduled its annual meeting for June 4-6 at the Edgewater Gulf Hotel on the Coast.

Included on the three-day program is a roster of prominent speakers including: John Hayes Pritchard, Regional Director, Gulf States Region, AIA; Chadwick N. Heath, vice-president, General Shale Products Company; Robert B. Taylor, Director, Structural Clay Products Research Foundation; Edwin I. Haire, Dow-Corning Corporation; Joe W. Stryker, Executive Director, Structural Clay Products Institute; and Prof. Gil C. Robinson, Head of Ceramic Engineering Clemson College.

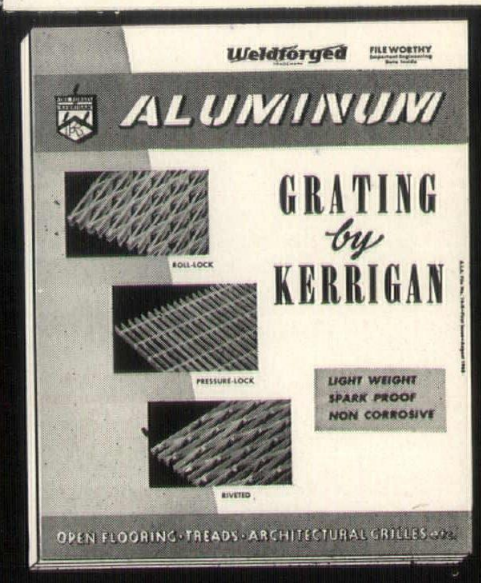
Mr. Bill Roark, Director of Mason Relations, SCPI, will discuss "Residential Market Conversion."

The Association includes brick and tile products manufacturers in the states of Mississippi, parts of Arkansas and Louisiana. Dean Ramey, PE, Jackson, Mississippi, is executive director of the association with offices at 3100 Old Canton Road in Jackson. The New Orleans office is located at 603 Clare Court .

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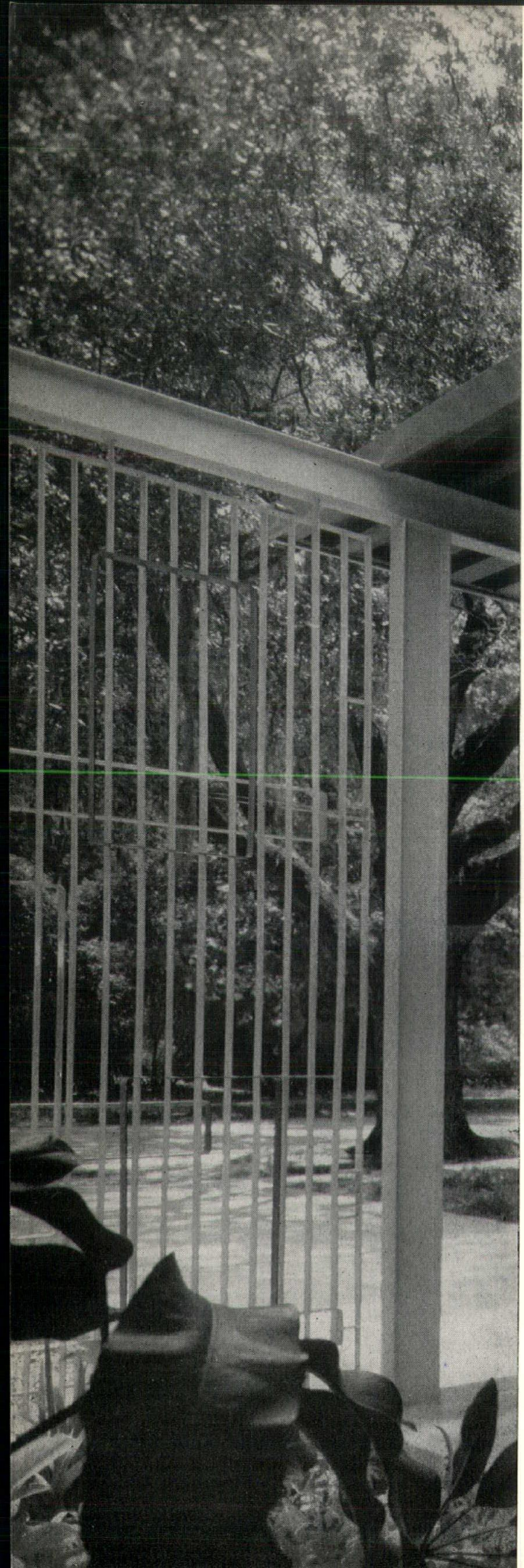
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Welcome to New Orleans

It is indeed a wonderful feeling to be able to extend to all members of the Institute a most hearty welcome to New Orleans and the Gulf States Region during the National Convention which begins June 22. Many of you attended the National Convention when it was last held in New Orleans in April, 1938.

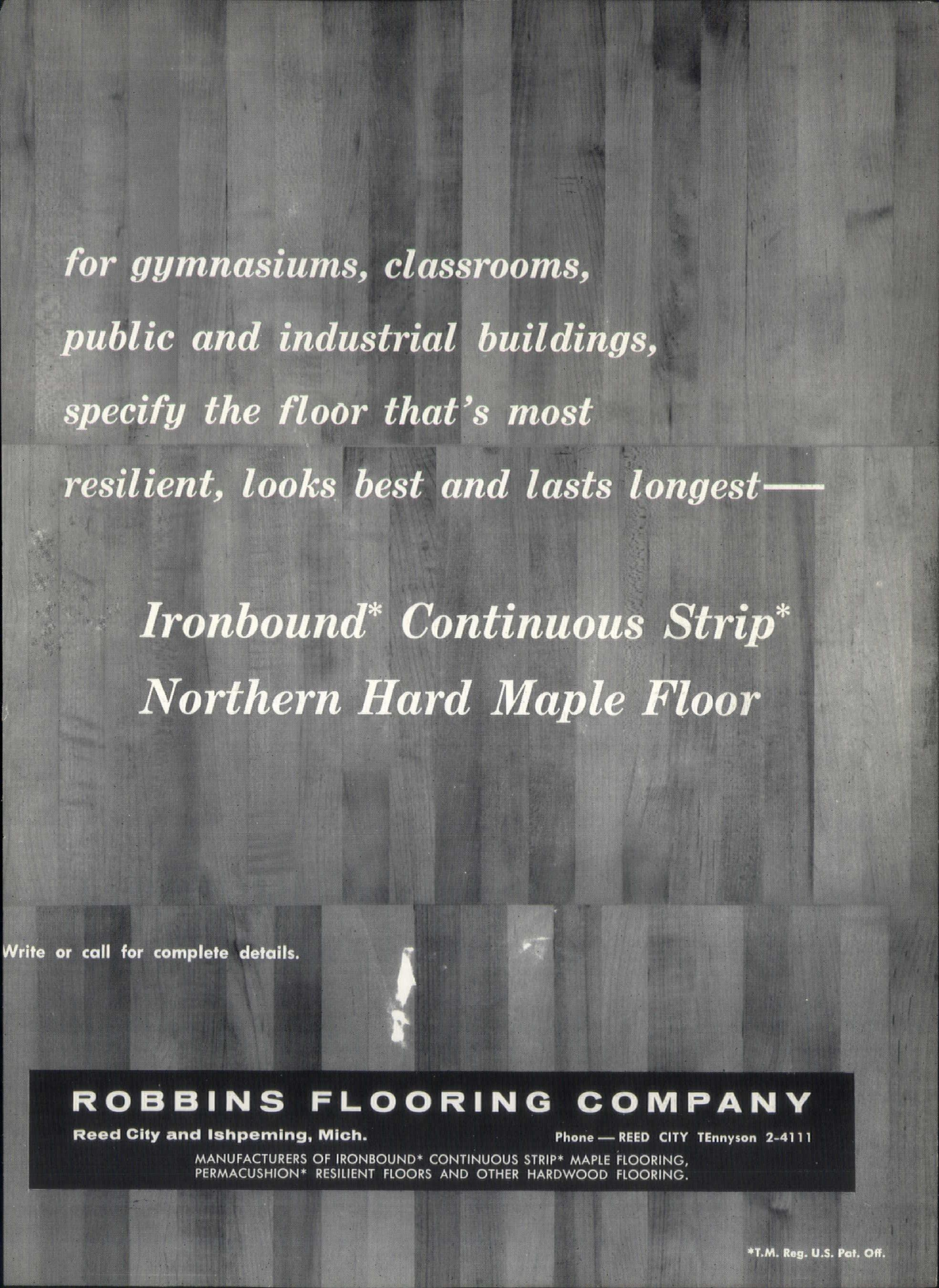
Time has not changed the charm of New Orleans and its people, and those of you who will return for the first time will only note the vast industrial and economic growth of the area . . . its contrast in its architecture of a new era. The color, and warmth of its hospitality remains as it did 21 years ago.

To those who will visit for the first time, your stay will be, we trust, a happy and interesting one.

Under the leadership of Solis Seiferth, president, and Albert J. Wolf, Jr., convention committee chairman, the New Orleans Chapter AIA and its various operating committees have done an excellent job in preparation for your visit.

The members of the Gulf States Regional Council join with me in this welcome, and a hope that your stay will be a happy one. And we know that in the years to come you will remember 1959 as "the year we went to New Orleans."

John Hayes Pritchard, AIA
Regional Director
Gulf States Region
American Institute of Architects


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